

Indus symbols dictionary

By

Jeyakumar

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Dedication

This book is dedicated to the Late Shri Iravatham Mahadevan, who spent his entire life on the decipherment efforts of the Indus Script. This work is the culmination of the work started by Mahadevan. My research work followed his ideas. This book is also dedicated to the living legend **Mr Asko Parpola**, who contributed immensely to the research works on Indus script decipherment.

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First, I would like to thank my family members, who have supported me morally in many ways. Secondly, I would like to thank my English teacher, shri Johnson, who taught me how to read and write in English in high school. (Retired teacher from Govt High school, Thiruchendur, Tamil Nadu.)

Other entities that deserve appreciation are the technology companies. The availability of various information on the Internet has substantially helped develop a cohesive idea about this issue. The earlier research workers did not have this technological support in their decipherment work. The way research is done changed after the introduction of the Internet and the search engine Google. It is no longer possible to search for information in the old ways of searching for information in physical books in a Library. I must confess that I have not visited any library to collect the points. I have collected all the information only through the Internet.

Even though the use of computer programmes, Windows operating systems, and MS Word has been taken for granted, I salute the people behind these technological developments. Without these technical aids, presenting the ideas in a research paper and this present book form would be impossible. I am also thankful to Academia.edu for enabling me to publish my articles for a wider audience, and I wish them all the best in their endeavours.

I am also thankful to the research institution IARI, New Delhi (Indian Agricultural Research Institute), for helping me develop a research-oriented mind and teaching me how to prepare and present a research paper. I am highly indebted to Karthikeyan (CA) for helping me in difficult times and for his moral support. Finally, I am highly grateful to my friends, Ravi (IPS), Avinash (IRS), Selva Ganesh (IRS), Kailasa Pathi (Agriculture), and Muthu Ramalingam (Co-op), who supported me in my difficult times.

Nearly all the Indus seal pictures are taken from Sue Sullivan's Indus script dictionary. The seals presented in her book acted as a database for me to classify the seals into different groups and further analyse the inscription symbols. She had already grouped many seals into clusters based on characters—many thanks to her for providing the soft copy of her book.

Thanks to **Prof. Asko Parpola** for his book, '**deciphering the Indus script**'. This book of mine has been built on the foundation provided by Parpola. Thanks to Iravatham Mahadevan for his book, 'The Indus Script' – 'Text and Concordance and Tables.' All the data provided by Mahadevan have formed the basis for my research work. The logos of the Indus script symbols used in my book were drawn after Mahadevan's presentation.

Special thanks are due to Wikipedia.com. The facts and figures are taken from Wikipedia as the backbone of my research articles. Providing this content free from

copyright helped consolidate the facts in my research work. A few photos are taken from Harappa.com; thanks to this organisation for providing valuable images of the Indus Valley civilisation and free fonts of Indus Scripts.

Thanks to Iravatham Mahadevan, Sundar, and his co-authors for their research papers. All the data analysis in this book is based on the data provided in their research papers.

I am highly indebted to Wikipedia for including my website as a reference in their webpage deciphering the Indus script. (1)

--Author

Jeyakumar Ramasami.

Introduction

There have been many attempts to decipher the Indus script in the past century, but none succeeded. What is the reason? Any archaeological artefact should be analysed in the context of its location. These Indus excavation sites have been wrongly identified as **metropolises**; they were **necropolises**. This misclassification resulted in total confusion when analysing the artefacts and building remnants. The interpretation of Indus seal inscriptions also got distorted. For more details, read the 'Necropolis theory on IVC' article. (2)

I kept the idea that Indus sites were necropolises in my decipherment efforts, which is why I had the breakthrough. I got this idea of necropolises from Georg Wunderlich's book *The Secret of Create*.

K. Rajan of Pondicherry Central University and R.Sivanantham of the Tamil Nadu Archaeological Department have published a book showing that nearly 50 symbols of IVC and Tamil Nadu pot graffiti are identical. (3) The close resemblance shows that both scripts have a common origin, even though they are divided by a vast distance. One significant point is that all these pot graffiti are made on the funeral pots in Tamil Nadu, which substantiates my necropolises theory on IVC. As per my observation, the idea of 'funeral rituals' is central to deciphering the Indus Script.

S. Gurumurthy, Professor and Head of the Department of Ancient History and Archaeology at the University of Madras, Chennai, has contributed significantly to studying Tamil Nadu's graffiti inscriptions. His work includes archaeological research that focuses on ancient graffiti marks, which have been found to share similarities with those from the Indus Valley Civilization. This book, published in 1999, has detailed comparative tables of Indus script and Tamil Nadu graffiti inscriptions.

However, he could not give a decipherment for his graffiti collection. One important finding in his work is identifying the relationship between Egyptian hieroglyphics and Indus inscription symbols. Page nos. 318,319,320, and 321(Figures[Tables] 52,53,54 and 55).

Indian graffiti symbols have been compared to Egyptian hieroglyphics, Near Eastern symbols, and Greek symbols. The outcome is that the Indus symbols are overwhelmingly related to the Egyptian symbols. However, he did not realise the importance of his findings. He dismissed them with a mere observation that there were numerous graffiti symbols in ancient Egypt and that working on them was difficult.

The importance of my work comes from the similarities between Egyptian hieroglyphics and Indus symbols; IVC symbols have evolved from Egyptian hieroglyphics. However, as Gurumurthy said, this work requires a sizeable workforce and financial support. I hope work will be done in this direction and that the origin of Dravidians will be determined.

My book makes a significant discovery: the Indus script follows the Egyptian hieroglyphic writing style. This eliminates the need for Rosetta stone-like double-lingual inscriptions, so we can confidently use Egyptian hieroglyphics as a reference point.

Another issue is the language of the Indus script. The Indus script shows the influence of the Proto-Indo-European language (PIE) and the Egyptian hieroglyphics. Please note that I have used the word 'Sanskrit' instead of Proto Indo-European Language. Initially, I wrote the book for the common man. Hence, I used the terms the common man could easily relate to; now, the book is under the scrutiny of technically qualified people. I hereby request the readers keep this particular issue in their mind and read the word as PIE in the place, wherever the word Sanskrit appears.

Another issue to be noted is that many of the facts will be repeated in many articles. This problem arose because of the following reasons. First, I wrote articles on each symbol and published them on my website. Many facts are repeated when combined symbols (ligatures) are discussed. However, when I published the book, all these individual articles on various symbols were joined together. This resulted in the repetition of multiple facts again and again. This problem persists because I have to revise the website and book periodically and separately. Further, the book is in dictionary form, not the regular book format, hence this repetition. Sorry for the inconvenience caused.

I call the impact of Egyptian hieroglyphics the Dravidian component. The Egyptian priests and scribes, along with Sumerian and Vedic priests, likely contributed to developing the Indus script. The Indus symbols show a composite culture of all these three great civilisations. It was a mixed culture 3500 years ago, but scholars are unnecessarily quarrelling over that legacy as Aryan and Dravidian civilisations.

----Author

Jeyakumar Ramasami

Methodology

Any research paper contains information about the methodology used in the research work. I also would like to present a few words on this issue of methodology. I have been working on this issue decipherment for the past twenty years (2000- 2020). The first idea I got about the decipherment work is from Asko Parpola and the research work of Iravatham Mahadevan. I generally followed the procedures they followed. I did not set any methods to do the decipherment work, but I did things randomly. My experimentation was on a 'trial and error' basis.

Based on the book of Hans George Wunderlich 'secret of Crete. I was aware the IVC excavated sites were necropolises and not metropolises. I thought the Indus seal inscription might contain details about the 'month and date' of cremation, which are required for conducting any later annual death ceremony. It did not yield any results.

In the second stage, I applied some sounds to the symbols (syllabic reading) and checked the results. Generally, I tried out both Tamil words and Sanskrit words. Even though I got a few Dravidian words, the results were mainly the Vedic rituals. However, the syllabic way of reading also did not progress well. Hence, I also discarded the second method.

Third, I tried the 'ideographic way' of reading the Indus inscriptions. It yielded a breakthrough, and I could read almost all the symbols. As discussed in the following pages, Indus seal inscriptions indicate Vedic rituals and gods. Even then, there were no good answers to many of the symbols.

In the fourth stage, I came across the idea that it could be the influence of Egyptian hieroglyphics. It gradually revealed that many remaining symbols were hieroglyphics adapted from Egyptian civilisation. I call the impact of Egyptian hieroglyphics the Dravidian component of the Indus script. Thus, the Indus script is fully explained and indicates a combined culture 3500 years ago. This research work was based on trial and error.

I used the data and statistical methods of Iravatham Mahadevan and Sundar in this research. I thoroughly investigated the symbols using their data, and most of my conclusions are based on their data. I find that the 'symbols-pair' table and 'triplet table' provided by them fully match my findings. Hence, it can be concluded that statistical methods, such as positional analysis and other statistical methods used by Mahadevan, have been utilised in this research work.

I want to present my credentials here. I studied M.SC (Horticulture) at IARI, New Delhi and am aware of all scientific methods of investigation and data analysis required for research work. Even though I do not have any technical qualifications in archaeology. My only qualification in history is that it was my optional paper in the Indian civil services examination, and I read that subject with deep interest for a long time. It is the personal enthusiasm that matters here. I have applied all scientific principles in analysing the issues under consideration. I hope this presentation will be tolerable to you.

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--PART -I









Dictionary of Indus script symbols as per Jeyakumar






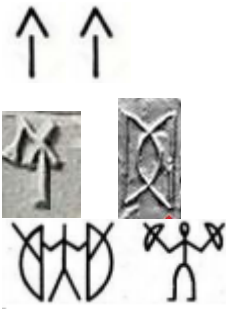


There are many Indus script dictionaries at present. Hence, I am constrained to add my name to the dictionary to differentiate it from other research works. A critical finding in my Indus script decipherment is that the Indus script follows the Egyptian religious ideas and Hieroglyphic writing style. In addition, most seal inscriptions revolve around Vedic rituals related to the pithru karma ceremony. Thus the Indus civilization was a composite culture of Egyptian, Sumerian and Vedic culture 3500 years back.







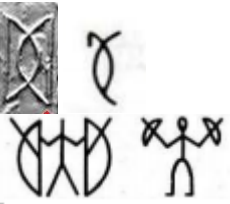



I have written separate articles explaining each symbol. All these articles are available on the following websites:






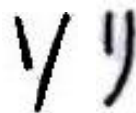



*Academia.edu-- <https://annamalai.academia.edu/JeyakumarRamasami>
<https://indusdictionary-jeyakumar.com/blog/>*


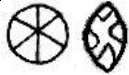








In the below-given Indus script dictionary, the reference to these articles is given below every symbol's explanation. Read those articles for more information.





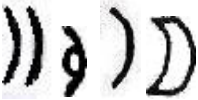



	Index	Symbol	Explanation
1	A	 Agni stoma/Ladder	Agni stoma Yajna – The ladder symbol indicates the ascendancy of the soul to heaven. Reference article: 'Agni stoma / Jyoti stoma Yajna'- uplifting the dead man's soul to heaven. (4)
2		 Ammit/ crocodile	Ammit the crocodile /Taweret Egyptian demon goddess Reference: The crocodile symbol indicates the Egyptian demon Ammit and Goddess Taweret. (5)
3		 Ankush	The Ankush symbol, which means 'elephant goad,' could have probably been used to 'control' evil spirits. Reference: The 'Ankush' symbol indicates a ceremony for controlling the 'evil spirits. (6)
4		 Astaka/ spear	The arrow symbol indicates the word 'Astaka'. Astaka is the eighth day of a fortnight; the favourite god of the day is 'Rudra'. Reference: 1. 'Astaka symbols' indicate the 'Mamsastaka' ritual. (7) 2. "Rudra" was the most important God of the Indus Valley Civilization. (8)
5	B	 bangles	The bangle symbol indicates the mother goddess and the meaning of protection. Reference article: The Bangles symbol suggests the idea of a female goddess.
6		 Bee and beehive symbols	The bee symbol indicates the soul of the dead ancestor Bee-hive also means a ceremony associated with the resurrection of the soul Reference article: Bee was another form of a dead man's resurrected soul.
7		 bird	The bird symbol also indicates the soul of the dead ancestor. Reference article: The bird symbol indicates the same idea as 'fish symbolism.'
8		 bird	This bird symbol is different; it indicates the 'firebird', which carries the soul to heaven in the Agnicayana ceremony. Reference article: Evidence of 'Vedic Yajna' in Indus seal inscriptions.

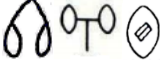




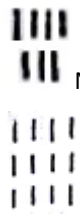
9		 <p>bow</p>	<p>The bow symbol indicates God 'Rudra.'</p> <p>Reference: "Rudra" was the most important God of the Indus Valley Civilization.</p>
10		 <p>Branch</p>	<p>The branch symbol indicates the word – Zakhastha- (Sastha). Zakhastha means 'branch living' in Sanskrit. 'Sastha' is likely a degenerated form of 'Zakhastha'. 'Sastha' stands for the meaning of 'God' in Indus seal inscriptions. The three symbols in this row are variations of the same idea, 'Sastha'.</p> <p>Reference article: 'Branch symbol' indicates the word 'Sastha.'</p>
11		 <p>Brick symbol/ Istikrta ritual</p>	<p>The brick- symbol indicates the 'Istikrta' ritual.</p> <hr/> <p>Reference: The Bick symbol indicates the Istikrta ceremony</p>
12	C	 <p>Caduceus symbol</p>	<p>Caduceus symbol – Indicates the messenger god of the Greeks, 'Hermes'. Twisted serpents could also have indicated the Sumerian god Ningishzida.</p> <p>It could have indicated the fifth day of the Hindu calendar -Naga Panchami.</p> <p>Refer to the article: Indus script numerals indicate various gods as per calendar days.</p>
13		 <p>chair symbol</p>	<p>The chair symbol indicates the tenth day of the Hindu calendar month. It could have stated the god Yama/ Osiris.</p> <p>Refer to the article -Indus script numerals indicate various gods per calendar day.</p>
14		 <p>chevron with a determinative symbol</p>	<p>Chevron symbol indicates goddess 'Neith'.</p> <p>Similar to the arrow symbol</p> <p>Reference: Double bow and double arrow indicate goddess Neith.</p>
15		 <p>comb symbol</p>	<p>The comb symbol indicates an 'offering table', similar to the 'pitchfork' symbol. The only difference is that the 'comb' symbol was vertically drawn.</p> <p>Reference: The comb symbol indicates the word 'Offering.' The 'Pitchfork' symbol indicates the 'offering table.'</p>
16		 <p>Concentric circles</p>	<p>Concentric circles – symbols of protection</p> <p>Refer to the article – Concentric circles indicate protection through 'Apotropaic magic'.</p>
17			<p>The Cone symbol means "given everlasting life."</p> <p>The Egyptian god Heh or his parents Sah and Sopdet gave</p>





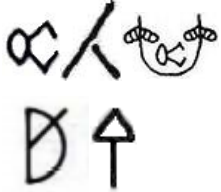
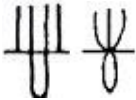



		 <p>Cone</p>	<p>millions of years of an afterlife. In the Indian context, God Heh is transformed into the modern-day god Ayyappan.</p> <p>Refer to the articles –</p> <ol style="list-style-type: none"> 1. The cone symbol means ‘given everlasting life.’ 2. Difference between Ayyappan and Ayyanar
18		 <p>crab</p>	<p>The crab symbol indicates the month of Karkida and the god Rudra.</p> <p>Reference: Rudra" was the most important God of the Indus Valley Civilization.</p>
19		 <p>Crocodile</p>	<p>The crocodile symbol indicates the Egyptian demon Ammit.</p> <p>Read the following article for more information: The crocodile symbol indicates the Egyptian demon Ammit and Goddess Taweret.</p>
20	D	 <p>Stick symbol</p>  <p>Noose symbol</p>	<p>The danda (Stick) symbol indicates the <i>agnoukaran</i> ritual for dead ancestors, where a stick is offered in the fire. Most probably, the stick meant a ‘command’ to the dead man’s ghost not to come back and trouble those living relatives. A second possibility, the noose and stick symbol, could have indicated the pre-Vedic god ‘Varuna’.</p> <p>Reference: A single vertical stroke symbol (stick symbol) could indicate the Agnoukaran shraddha ceremony. God Varuna was present in the Indus Valley civilisation.</p>
21		 <p>‘Diamond shape’ altar</p>	<p>The ‘Diamond shape’ altar symbol indicates the Yajna pit. Especially Smasana-cayana Yajna. Smasana-cayana means funeral ceremony.</p> <p>Reference: Evidence of ‘Vedic Yajna’ in Indus seal inscriptions.</p>
22		 <p>Double bow symbol</p>	<p>Double bow – symbol indicated ‘goddess Neith.’</p> <p>Reference article: Double bow and double arrow indicate goddess Neith.</p>
23		 <p>Double arrow</p>	<p>The double arrow also indicates goddess Neith.</p> <p>Reference article: Double bow and double arrow indicate goddess Neith</p>
24		 <p>Double Mountain</p>	<p>Double mountain -indicates God ‘Aker.’</p> <p>Reference article: Double mountain indicates ‘Aker’.</p>
25			<p>The dvi-Kavu symbol indicates sacrifice meant for two entities: the first, gods and the second, Pithrus. The Kavu symbol indicates sacrifice in Indus script inscriptions.</p>






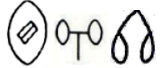






26			<p>This symbol could indicate the idea of Dvi-Kavu (Or)</p> <p>It could be the symbol of Meshkhenet – two uterus symbol.</p>
27	E	 embryo	<p>The 'embryo' symbol indicates a growing fetus in the womb. This symbol occurs frequently, and it was likely that it was one vital ceremony to protect the growing child.</p> <p>Reference: The fetus symbol- indicates a growing embryo and thereby suggests the transmigration of the soul.</p>
28		 embryo	<p>It could be a variant of the 'embryo' symbol.</p>
29	F	 fence	<p>The fence symbol is 'Anv-Ashtakya'. The day after the Astaka ceremony, when the burial ground/ funeral ground fence is made, is called 'Anv-Astaka'.</p> <p>Reference: The fence symbol indicates the Anv-Ashtakya ceremony.</p>
30		 Fetus	<p>The Fetus symbol indicates a growing 'embryo'.</p> <p>Reference: The fetus symbol- indicates a growing embryo and thereby suggests the transmigration of the soul.</p>
31		 Firestick	<p>The fire stick symbol indicates the word 'Yajna'. These fire sticks are used to create new fires during the Yajna ceremony.</p> <p>Reference: The firestick symbol indicates the 'Arani sticks' of Vedic Yajna.</p>
32		 fish	<p>The fish symbol indicates the dead man's soul in heaven. The Sanskrit name for a dead ancestor or manes is 'Pithru'.</p> <p>Reference: Fish symbolism in Indus Valley Civilization</p>
33		 Funeral mounds	<p>The funeral mound symbol is associated with God 'Heh'(Ayyappa) -- the funeral mound was likely raised on the seventh day after death – because the seventh-day ritual is associated with 'funeral mound'.</p> <p>Reference: Indus numerals represent various gods as per calendar days.</p>
34	G		<p>The goat symbol indicates the Sumerian god 'Ea.'. There is a second possibility that it could have also indicated the Vedic God Pusan. There is a separate article explaining that the hoof symbol could have indicated the 'Vedic' God Pushan (Equivalent of the European god Pan)</p>





		goat	<p>Reference:</p> <p>1. The goat symbol indicates the Sumerian god 'Ea, ' which is equivalent to 'Hermes.'</p> <p>2. 'Hoof' sign indicates the Vedic god 'Pushan'(Pan)</p>
35		 <p>Gate-keeper god</p>	<p>Gatekeeper god. In Tamil Nadu, the gatekeeper is called 'Karuppa-swami' (The Black One —without mentioning the actual name).</p> <p>Reference:</p> <p>Karuppa Swami' was the 'Gate Keeper God'</p>
36		 <p>Garhapatya sacrifice</p>	<p>Wheel symbol -indicates Garhapatya sacrifice – householder's sacrifice</p> <p>Reference:</p> <p>The wheel symbol could indicate the 'Garhapatya' sacrifice.</p>
37	H	 <p>H - symbol</p>	<p>The "H" – symbol could indicate God Indra.</p> <p>H – symbol could be indicating the Vedic god Indra and Marduk of Sumeria. –</p> <p>'H' indicates the four winds used by Marduk as his weapon</p>
38		 <p>Hoe symbol</p>	<p>Hoe symbol shows the seed-sowing ritual of the Smasana-Cayana ceremony (Funeral ceremony)</p> <p>Reference:</p> <p>The hoe symbol shows the 'seed sowing' ritual of the Smasana-cayana ceremony.</p>
39		 <p>Honeycomb symbol</p>	<p>The honeycomb symbol indicates the soul rebirth ritual, in which a dead man's soul is reborn as a bee in a honeycomb.</p> <p>Reference:</p> <p>Bee was another form of a dead man's resurrected soul.</p>
40		 <p>Hoof symbol</p>	<p>The hoof symbol indicates the Vedic god Pushan (Equivalent of the European god Pan)</p> <p>Reference:</p> <p>The 'Hoof' symbol indicates the Vedic god 'Pushan'(Pan)</p>
41	K	 <p>Ka - symbol</p>	<p>The "upraised hand" symbol indicates the 'Ka', the spirit of the dead man—according to Egyptian religious ideas, the same was followed in IVC.</p> <p>Reference:</p> <p>The upraised hand's symbol means 'ka' soul.</p>
42			<p>This symbol is a composite symbol.</p> <p>'Ka' (upraised hands) symbol + offering symbol</p>
43		 <p>Karkida symbol</p>	<p>Karkida symbol indicates God Rudra</p> <p>Reference:</p> <p>"Rudra" was the most important God of the Indus Valley Civilization.</p>
44		 <p>Karkida symbol</p>	<p>Karkida symbol --- this 'inverted fork' symbol resembles the cancer constellation.</p> <p>Reference:</p> <p>"Rudra" was the most important God of the Indus Valley Civilization.</p>

45		 <p>Karma symbol</p>	<p>It is a composite symbol expressing the word 'Karma.' It is the best example of logosyllabic writing in the Indus script. The fish symbol is inside the 'ka' symbol. Fish stands for the 'ma' symbol (Matsya—means fish in Sanskrit). Together, these symbols indicate the word 'karma'. Another critical point is that the word 'Matsya' suggests that the Indus script was based on the Sanskrit language.</p> <p>Reference: Sanskrit influence on the Indus script</p>
46		 <p>Karuppa-swami</p>	<p>This symbol, a "god with a stick", indicates a gatekeeper god. Karuppa-swami was the gatekeeper god in Tamil culture, and it is still prevalent in Tamil Nadu today. They were called 'Dwara-palakas' in Sanskrit. I gave the Tamil God's name because his real name is unknown.</p> <p>Reference: Karuppa Swami' was the 'Gate Keeper God'</p>
47		 <p>Kavu symbol</p>	<p>The Kavu symbol indicates the word 'sacrifice'. Parpola says this symbol looks like the head of a cow. The other possibility is the 'upraised hands' symbol of Egyptian hieroglyphics, which stood for the sound 'Ka', which meant the departed 'soul' of a dead person.</p> <p>Reference: 'Kavu' means 'sacrifice' in Indus inscriptions</p>
48			<p>This symbol also indicates 'Kavu', a wooden frame using which the animal was choked to death in a sacrifice.</p> <p>Reference: Kavu-2 - variant of 'Kavu' symbol</p>
49		 <p>Kedaga (shield)</p>	<p>'Kedaga' means 'shield' in Sanskrit. This Indus symbol stands for the meaning 'shield'. Rituals associated with this shield offer protection to individuals.</p> <p>Reference: Kedaga symbol indicates apotropaic magic</p>
50		 <p>Kur symbol</p>	<p>Kur symbol – This trifoliate pattern referred to the netherworld in Sumerian cuneiform. One notable point is that these are the two logos adopted from Sumerian cuneiform. In addition, there is a third logo from Sumeria, which is that of the god Ningishzida. In contrast, many symbols have been borrowed from Egyptian hieroglyphics.</p> <p>The Mountain symbol also indicates 'Kur.'</p> <p>Reference: The "kur" symbol indicates the netherworld.</p>
51		 <p>Leaf messenger</p>	<p>A walking man with a leaf shape indicates the leaf messenger</p> <p>Reference Leaf-messenger symbolism in Indus script</p>
52	M	 <p>Mat symbol</p>	<p>During the Yajna ceremony, 'Darbha' grass will be spread like a mat to invite gods to participate in the Yajna ceremony. This symbol indicates a mat made of 'Darbha grass' and stands for 'invitation'. The invitation to 'Pithrus' is also made along similar lines to the invitation to gods by IVC priests.</p> <p>Reference:</p>

			The 'Mat' symbol indicates the word 'invitation' to the Yajna ceremony.
53		<p>Meshkhenet (goddess)</p> 	<p>The ovaries symbol indicates the goddess Meshkhenet</p> <p>The two bricks symbol also indicates Meshkhenet</p> <p>Reference Two bricks symbol indicates 'Meshkhenet.'</p>
54		 <p>mountain</p>	<p>This triple mountain symbol indicates the nether world. The nether world is on top of mountains for some cultures; others are in the underworld. The other symbol indicating the 'nether world' is the 'Kur' symbol. Refer to the separate entry for the 'Kur' logo. This mountain symbol could have indicated the Sumerian god 'Enlil. (Later day shiva of Hinduism)</p> <p>Reference: The mountain symbol could indicate the '<i>God of death</i> or the '<i>land of the dead.</i>'</p>
55	N	 <p>Ningishzida</p>	<p>The god with projections on his shoulder is 'Ningishzida', a Sumerian psychopomp god. A psychopomp is a god who accompanies the dead person's soul and guides him through the nether world.</p> <p>Reference: 'Ningishzida', the Sumerian dragon in the Indus Valley civilization.</p>
56		 <p>Number three</p>	<p>Number three has been used in many ways. In addition to referring to the regular numeral, it also stands for 'Many gods' and 'Dangerous gods.'</p> <p>Reference: Number three specifies 'Many gods' and also 'Dangerous gods.'</p>
57		 <p>Noose and stick</p>	<p>The noose and stick symbol could have indicated the pre-Vedic god 'Varuna'. The second possibility is that it could have stood for the word 'command' in Egyptian hieroglyphics.</p> <p>Reference: God Varuna was present in the Indus Valley civilisation.</p>
58		 <p>Numerals</p> <p>Numerals</p>	<p>Numerals – represent various gods as per Hindu calendar days</p> <p>Reference article - Indus numerals represent different gods as per calendar days.</p>

59	P	  <p>'Pitchfork ' symbol</p>	<p>The 'Pitchfork 'symbol indicates the 'offering table.' A similar grapheme appears in Egyptian hieroglyphics with the same meaning. In addition, the 'comb-like symbol' indicates the identical meaning of 'offering'. The only difference is that the offering table has been drawn vertically. I have written a separate article for this 'comb' symbol. Read under 'comb symbol' for more information.</p> <p>Reference: The 'Pitchfork' symbol indicates the 'offering table.'</p>
60		 <p>Pithru symbol</p>	<p>The Pithru symbol indicates a dead ancestor. The fish symbol also meant Pithrus, precisely the deceased person's soul.</p> <p>Reference: Fish symbolism in Indus Valley Civilization</p>
61		 <p>Plummet</p>	<p>"Plummet symbol" This kind of plummet amulet was inserted into mummy wrappings. Egyptians believed such an amulet would bring 'balance' in their next life.</p> <p>Reference: Plummet is a kind of amulet.</p>
62	R	 <p>Rudra</p>	<p>Rudra – He was the most important god of IVC. Many symbols indicate this god.</p> <ol style="list-style-type: none"> 1. crab symbol 2. cancer constellation symbol 3. crab within pipal tree. 4. Bow and arrow symbol. 5. Arrow symbol. <p>Reference: Rudra was the most important god of IVC.</p>
63	S	 <p>Sa' symbol</p>	<p>Similar to the 'Sa' symbol of Tawaret in ancient Egyptian civilisation. Tawaret was a benevolent demoness.</p> <p>Reference: The crocodile symbol indicates the Egyptian demon Ammit and Goddess Tawaret.</p> <p>"Sa"– symbol of Indus Valley civilisation</p>
64		 <p>Stick symbol /single stroke</p>	<p>Stick symbol/Single stroke symbol I have already discussed it under the 'Danda' symbol. Refer to danda for more information.</p> <p>Reference: The single stroke symbol indicates the 'Agnoukaran' ritual.</p>
65		 <p>Smasana cayana altar</p>	<p>This symbol indicates the Smasana cayana altar (Vedic burial) in the Indus Valley Civilization. I have already discussed the issue under the 'diamond-shaped altar'.</p> <p>Reference: 'Smasana cayana altar (Vedic burial) in Indus Valley Civilization'</p>
66		 <p>Spike symbol</p>	<p>The spike symbol indicates the modern Buddhist magic instrument of 'Vajra Kila.'</p> <p>Reference: The spike symbol indicates a ritual to control evil spirits.</p>

67		 Swastha a mummy	<p>Swastha, a mummy ritual, indicates 'mummification' rituals in the Indus Valley civilisation.</p> <p>Reference article – swastha a mummy</p>
68	T	 Tammuz – messenger god	<p>Tammuz was a milk carrier in the Indus Valley civilisation.</p> <p>Reference - Tammuz as milk carrier in Indus Valley civilisation</p>
69		 Thunderbolt	<p>Thunderbolt of 'Varuna'</p> <p>X symbol indicates 'Varuna or Yama.'</p>
70		 Tilak symbol	<p>Tilak symbol means Pithru-karma ceremony</p> <p>Reference</p> <p>Tilak symbol means Pithru-karma ceremony</p>
71		 Twisted bird symbol	<p>twisted bird stands for the idea - of fear</p> <p>Reference article:</p> <p>Twisted bird stands for the idea - fear</p>
72		 Two bricks symbol and two ovaries symbols	<p>The two bricks symbolise the Egyptian Goddess Meshkhenet.</p> <p>Reference:</p> <p>Two bricks symbol indicates the Egyptian Goddess Meshkhenet.</p>
73		 Two – vertical strokes	<p>Two vertical strokes indicate Dvi Kavu (Sacrifice for two entities)</p> <p>Reference:</p> <p>Two vertical strokes indicate Dvi Kavu (Sacrifice for two entities)</p>
74	U	 Upraised hands symbol	<p>'Upraised hands' symbol means 'ka' soul</p> <p>Reference:</p> <p>'Upraised hands' symbol means 'ka' soul</p>
75	W	 Water Symbol	<p>The water symbol indicates God 'Varuna.'</p> <p>Reference:</p> <p>Varuna was present in the Indus Valley civilisation.</p>
76		 Wheel symbol	<p>The wheel symbol could indicate the 'Garhapatya' sacrifice.</p>
77	X	 x-symbol	<p>X symbol indicates 'Varuna or Yama' / Osiris</p> <p>Reference:</p> <p>X symbol indicates 'Varuna or Yama.'</p>
78	Y		<p>The yajna symbol consists of two Arani sticks (fire sticks) placed in a cross position or side by side. Sometimes, it also looks like a 'quotation mark'.</p> <p>Reference:</p>

			The firestick symbol indicates the 'Arani sticks' of Vedic Yajna.
79	Y	 Yoni symbol  Equivalent to the embryo symbol	Yoni symbol indicates the mother goddess and the concept of rebirth.
			Reference: Yoni symbol indicates the mother goddess and the concept of rebirth.
80	Z	 Zee symbol	Zee symbol indicates the 'thunderbolt' of Varuna

----PART -II-----

---GENERAL ARTICLES ---

Article-1

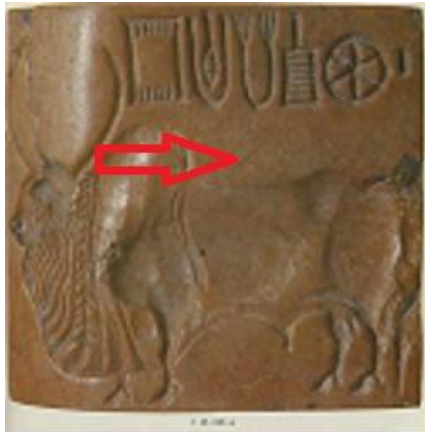
Egyptian hieroglyphics influence on Indus script

Abstract:

Many Indus symbols resemble Egyptian hieroglyphs, and there is a close connection between these two writing systems. Egyptian priests, scribes, and Sumerian and Vedic priests likely contributed to developing the Indus script. The Indus symbols show a composite culture of all these three great civilisations. It was a mixed culture 3500 years ago, but scholars are unnecessarily quarrelling over that legacy as Aryan and Dravidian civilisations.

Direction of writing

The basic fundamental principle in any writing system is the direction of writing. Hieroglyphs are written in rows or columns and can be read from left to right or from right to left. In hieroglyphic writing, the direction the human or animal figures face is the beginning of the line. Further, the upper symbols are read before the lower line symbol. (9) The Indus script follows the same pattern as Egyptian hieroglyphic writing.



The Indus script follows the same method used by Egyptian scribes. The red arrow in the seal picture above shows the direction of the reading. The direction faced by the bull is the side from which the reading should begin.












Indus inscriptions are written in an 'Ideogram' (Idea) way.










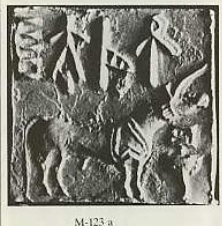



Logograms are visual symbols representing words rather than the sounds or phonemes that make up the word. It is relatively more straightforward to remember or guess the meaning of logograms, while it might be harder to remember or imagine the sound of alphabetically written words. Modern examples of logograms include the pictorial representation of toilets of "Ladies" and "Gents" by simply showing the picture of a "Woman" or "Man" in an AirPort or Public place. The idea of "Gent's Toilet" or "Lady's Toilet" is expressed through pictures instead of written letters, which is more convenient and practical in a multilingual situation. (10)










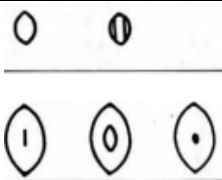

Decipherment efforts show that the Indus inscriptions are written mainly in 'Ideogram'. However, the 'logo-syllabic way of writing also exists in a few cases. The best example is 'Pithru-Karma', frequently used in Indus inscriptions. This word is written in an 'ideographic way' and 'logo-syllabic way'. Iravatham Mahadevan first advocated the 'ideographic way' of interpreting Indus Valley civilisation symbols in 2014 (11). However, his idea that those symbols indicate tablets of communication of the Dravidian people has not made much progress.



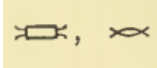




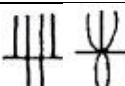

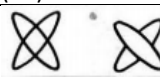





At this juncture, it is pertinent to introduce Ms Bahata Ansumali's research paper. Her article established that the Indus script follows the logogram writing rather than the syllabic way. (12) Her conclusions support my research finding that the Indus script follows a hieroglyphic (Logographic) way of writing.

The table below shows that the Indus symbols have evolved from Egyptian hieroglyphics.


S.no.	Hieroglyphic Symbol Reference to Gardiner's list	Description	Egyptian Hieroglyph explanation	Indus symbol and notes
1	 D- 28	Two arms upraised	Ka (Life spirit) According to the Egyptian idea, life consists of four components: 'Ka' was 'spirit'.	 Indus symbol is with the same meaning and the same sound, 'Ka.' (13)
2	 D-31A	Two arms upraised and a "club" in the centre.	Dead priest The 'Ka' priest was most probably involved in the death ceremony and could have specialised in dealing with the spirit (ka) of the dead men.	 The Indus symbol looks similar, meaning 'Karma' (Pithru Karma). This 'tilak' symbol was likely worn on their forehead by priests dealing with the dead man's spirit. (14)
3	 D-54	Legs walking/	Approach enterprise, do not move, stop Injure leg, thigh / This leg symbol also has the meaning "come." Determinative for motion.	 This 'walking leg' logo appears to have the same meaning as 'come.'
4	 F-25	Leg of an ox	1. "repeat, repetition." 2. Ideogram for "bovine leg." 3. (to repeat, narrate, recount, tell a story, tell a dream)	The leg of an ox appears in Indus script, but the leg symbol indicates the God 'Pusan' (Pan) (15)
5	 N-1	Sky	sky	 God in the sky. Same meaning as given in Egyptian hieroglyphics.
6	 N-25A	Three hills	Ideogram for mountain	 Three hills indicate the nether world. Called 'Kur' in the Sumerian Language. In Sumerian ideas, the 'Kur' was located atop mountains. (16)

7	 N-26	Two hills	Ideogram for mountain	Egyptians thought the 'netherworld' lay beyond these two mountains. Indus people also believed in a similar idea. This symbol indicated the god 'Aker.' (17)
8	 N-35	Ripples of water	The letter 'n.'	This water symbol also appears in the Indus script; it indicates the same meaning as 'water.'
9	 O-43	Low fence	fence	 A similar ideogram appears in Indus script but indicates the fence put up on Anav-Astakia ceremony (18)
10	 Q-3	Stool-- support, stool, a stool made out of reed (Originally the stool's Mat)	Typical usage is for the name of God Ptah-	 The mat symbol indicates 'invitation' and seat offered to gods /pithrus in a Yajna in the Indus script. (19)
11	 R-2	Table with slices of bread	Offering table	 The same offering table appears in the Indus script with the same meaning. (20)
13	 S-34	Ankh -life	Ideogram for 'life' and 'live.'	 M-123 a ↑ It has the same meaning in the Indus script, but the ideogram is slightly different.
14	 U-6A	Hoe	Beloved of gods	The same symbol appears, but the meaning is different. This symbol indicates the ploughing ceremony of the place in which the corpse was burnt. (21)
15	 V-28	The symbol for the word eternity/ -- a-long-time period/	wick-Ra-wick God-Huh	The same symbol appears, but the meaning is not yet ascertained
16	 X-8	Cone-shaped bread	Ideogram for the words 'give', 'given', and 'to give.' In iconography and reliefs used for pharaonic statements: "Given, Life, Power...Forever"	The exact meaning in Indus script symbols (22)

17	 Z-1	Single stroke Egyptian Numeral one	indicates that the prior sign is an Ideogram as if it has no feminine ending and <hr/> can stand as an abundance stroke at empty places.	The ordinary meaning is number one of numerals. But it also stands for the 'Agnoukaran' ceremony. It means the death anniversary ceremony in which a stick was offered to the dead ancestor. (23)
18	 Z-2	Three strokes Egyptian numeral three	plural, majority, collective concept (e.g. meat) <hr/> It can be used as a replacement for signs perceived as dangerous to be written.	Along with the ordinary meaning of number three of numerals. It also could mean plurality and a danger sign, as in the Egyptian hieroglyphics. (24)
19	 Z-2c		It can be used as a replacement for signs perceived as dangerous to be written.	A similar symbol exists in Indus script with the same meaning as Egyptian hieroglyphics (24)
20	 Z-3a	Three horizontal strokes	No explanation in the Wikipedia list (25)	It may be used as a replacement for signs perceived to be dangerous to be written/(or) may be indicating plurality (Many gods) (24)
21		Three horizontal strokes within an elliptical circle	 M-321 a	It May be used as a replacement for signs perceived to be dangerous to be written/(or) may be indicating plurality (Many gods) (24)
22	 Z-4	Dual stroke (slanting)	Egyptian numeral two, plural, majority, collective concept (e.g. meat), Duality <hr/> It can be used as a replacement for signs perceived as dangerous to be written.	 M-1822 a Dual stroke (Slanting) can be seen here. With similar meaning as that of hieroglyphics (24)
23	 Aa-1	Placenta	 Embryo symbol in IVC scripts. (26)	A similar symbol appears with the meaning 'Embryo', which is more or less the same meaning as 'Placenta'. <hr/> See the note below
24		Reference: List of hieroglyphic characters, serial no: 68.	The Crocodile symbol indicates the Egyptian demon Ammit and Goddess Tawaret. (5)	the ammit is in picture form in the hieroglyphics, but in IVC script, it is in logo form. (5)

		Book of Wallis Budge. (27)		
25		Reference: Book of Wallis Budge. (14)	The double arrow indicates the Egyptian goddess Neith. In IVC, this symbol could have shown Neith. (28)	See the note below:  Two arrows in a crossed position symbol of Neith
26		The double Bow symbol means goddess Neith. Reference (27)	The double bow symbol appears in IVC with the same meaning. (28)	See the note below:  Two bows in a crossed position symbol of Neith
27		Plummet	Plummet is a kind of amulet inserted during mummification (29)	 This symbol plummet appears many times in IVC seal inscriptions. (30)
28	 Reference- Wikipedia	Sa – symbol	Sa – symbol means protection –the papyrus reed rolled up as a lifebuoy – implies protection.	 The Sa-symbol appears in a slightly modified form but with the same meaning, ‘Protection’ (31)
29	 Reference - Wallis Budge (27)		“Swathe a mummy” is a hieroglyphic symbol referring to wrapping a mummy with cotton cloth during mummification.	 A similar symbol appears in IVC scripts with similar meanings. (32)
30	 G54	Hieroglyph-character- Plucked bird	Determinative for the Egyptian idea ‘Twist the neck of a bird	 The same symbol appears in a modified form. It is a twisted bird symbol with the same meaning, ‘fear’. (33)
31		Egyptian Goddess attached to a brick	Egyptian goddess Meshkenet was identified with a brick symbol associated with childbirth.	 The Indus symbol above also looks like two bricks within an oval-shaped circle. (34)
32		X-symbol appears on the mummy of Osiris and other mummies	X- symbol could have indicated the Egyptian god of death, Osiris, and generally the dead people – mummies.	The X- symbol stands for the god of death and dead people. (35)

Serial No.1. (Ka- Symbol)

This symbol of 'two arms upraised' indicates the meaning of 'Ka' (life spirit) in Egyptian hieroglyphics. This Indus symbol  gives the same sense and the phonetic sound of 'Ka'. I have already written an exclusive article on this issue titled "Upraised hands means 'ka' (soul)". (36) Read this article for more information on this symbol.

Serial. No.2 (Pithru Karma)

Egyptian Hieroglyphics explains this symbol as 'Two arms upraised and club in the centre', meaning '**Dead priest**'. The idea of a 'dead priest' does not give a proper definition. It was probably a priest who dealt with the death ceremony and dealt with the 'Ka' spirit of the dead man. The indus symbol has a similar idea to the meaning of '**Pithru Karma**'. I have already explained this symbol in the article, "**Tilak symbol means 'Pithru Karma'**". (14) Read this article for more information.



This 'walking leg' symbol conveys the meaning 'come'.

Serial no.3 ('walking legs' symbol)

In the seal presented beside, read the inscription from left to right. The first ideogram indicates the Yajna pit, stating that a Yajna was performed. The second symbol is the 'walking leg' symbol with the meaning 'come' (invitation). The third symbol, 'stick symbol', suggests that the '**Agnoukaran**' ceremony was performed for the dead ancestor. (37)

In ancient times, it was a ritual that a 'stick' was offered to ancestors during the Pithru karma ceremony. Thus, the 'walking symbol' indicates an invitation for Pithrus to attend the '**Agnoukaran**' ceremony.



Ankh symbol

Serial. No. 13:

In ancient Egyptian ideas, "Ankh" gave eternal life, and it looks like IVC followed similar ideas. The symbol indicated with an arrow seems identical to the Ankh symbol in the seal presented in serial no 13.

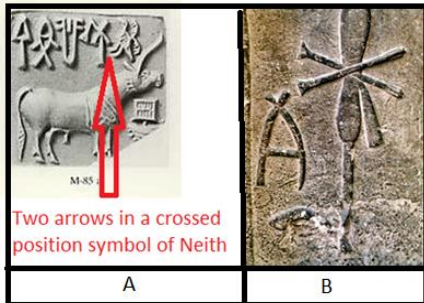


Serial. no.23

In the seal nearby, the placenta and Yajna symbols appear next to each other. However, this placenta symbol indicates a growing embryo in IVC symbolism. The Yajna was conducted to

protect the growing embryo. Read the article “Yoni symbol indicates mother goddess’ for more information. (26)

Serial no.25



This IVC symbol (Figure -A) looks similar to the two crossed arrows of Goddess Neith—the hieroglyphic name of Goddess Neith(B). (28)

Serial.no 26:

In Egyptian civilisation, a double bow and arrow indicated the goddess Neith. The double bow symbol in the Indus Valley civilisation could have indicated the same goddess. (28)

Thus, it can be seen that many Indus script symbols have a similar meaning to the ‘Hieroglyphic symbols’ of ancient Egypt. It shows the definite influence of Egyptian Hieroglyphics on the Indus script. However, the Indus script language is a composite language of Egyptian writing and Sanskrit. The details regarding Sanskrit language influence can be seen in my article titled “Sanskrit theory on deciphering the Indus script.” (14)



Hunter god

Double Bow arranged in opposite direction is the symbol of goddess Neith

Article -2

Necropolis theory on Indus Valley civilisation

Abstract

Mohenjo Daro means, "It was the mound of the dead," and the word itself is self-explanatory. The view that nearly 50,000 people lived at its demise is not an acceptable theory because such a crowded condition would have resulted in diseases. It is likely that Indus people built mortuary houses and temples on these sites, and these clustered mortuary houses give the impression of a city.

The structure identified as a granary is doubtful; the photographs available on the website Harappa.com show that it looks more like a brick kiln than a granary. Storing grains on such a large scale is difficult; grains will rot, and insects and rats will attack. Based on these factors, I concluded that the structure was not a granary but could be a brick kiln.

The photo of the blocked drain on the same website shows that it could be merely an entrance to a tomb. A photograph of the well indicates that it could be a tunnel (Shaft Grave) to the inner burial chamber at a lower level, but it looks like a well. The "toilets" described by archaeologists seem to be "ordinary holes" meant for pouring sacrificial blood into underground burial chambers. The potteries also look as if they have been tailor-made to the needs of funeral practices. Some show a protruding tube meant for funnelling the sacrificial blood into the ground.

Keywords:

Blocked drain, Blood sacrifice, Brick kiln, Burial chambers, Funeral practices, Granary, Harappa, Indus Valley Civilization, Mohenjo Daro, Necropolis, Tomb, and Toilets

Necropolis theory on Indus civilisation

Mohenjo Daro means, "It was the mound of the dead," and the word itself is self-explanatory. Even in Medieval times, it is likely that these sites could have been used as burial places; the existence of an Islamic tomb at Harappa and a Buddhist stupa at Mohenjo Daro further substantiates this proposition. The name 'Lothal' also means mound of the dead in the Gujarati language. Indian archaeologists are claiming that there was a ship dockyard at Lothal. Whereas Lawrence argues that it was merely an irrigation tank, no supportive evidence exists for any shipyard. (38)

I visited many excavation sites in Gujarat; all are called '**Timbo**' (mound). All excavation sites are deserted and located one or two kilometres from nearby villages. This

kind of isolation is a typical characteristic of a burial place. In a normal situation, no town will be deserted. The deserted nature of these sites shows that they were haunted places and dwelling places of ghosts.

Nevertheless, archaeologists are going to various lengths to prove otherwise. These excavated sites are necropolises and not metropolises as imagined by various archaeologists. For example, the standard view is that nearly 50,000 people lived in Mohenjo Daro at the prime of its existence. The idea of the metropolis is not an acceptable proposition because 50,000 dead bodies could be kept in such a congested condition, but not 50,000 living people. Many people living in unsanitary conditions would have resulted in epidemics and many deaths.

The standard view about Mohenjo-Daro is that it was most likely one of the administrative centres of the Indus Valley Civilization in ancient times. During its peak existence, it was the most developed and advanced city in South Asia, perhaps globally. The planning and engineering showed the town's importance to the Indus Valley people. Now, the time has come to reconsider this view.

No big cities existed in any part of the world then. Many people living in big, congested cities would have resulted in large outbreaks of diseases and death. In ancient times, villages did not grow beyond the population of a few thousand because of the threat of epidemics. At the maximum, a town could have withstood a population of 10,000, not more than that. However, the archaeologists estimate that nearly 50,000 to 1,00,000 people would have lived in Mohenjo Daro, and Harappa would have sustained an equal number of people. Such a high population density was impossible; a proper explanation is needed for the dense construction of houses on these sites. Only dead bodies were likely kept in those houses, and people were not living in those sites. This new hypothesis explains the high density of homes found in these sites. The new theory is that these sites were necropolises, not metropolises as popularly imagined.

The mystery of Bhirana mound, Haryana

Bhirrana or Birhana (on Google Maps, it is named Bhirrana) is a small village in Fatehabad District in the Indian state of Haryana. According to a December 2014 report by the Archaeological Survey of India, Bhirrana is the oldest Indus Valley Civilization site, dating back to 7570-6200 BCE. (39)

The site is about 220 km northwest of New Delhi on the New Delhi-Fazilka national highway and about 14 km northeast of the district headquarters on the Bhuna Road in the Fatehabad district. It is one of the many sites seen along the channels of the ancient Saraswati riverine systems. It is now represented by the seasonal Ghaggar River, which flows in modern Haryana from Nahan to Sirsa. (39). The mound measures 190 metres north-south and 240 metres east-west and rises 5.50 metres from the surrounding area of the flat alluvial plain.

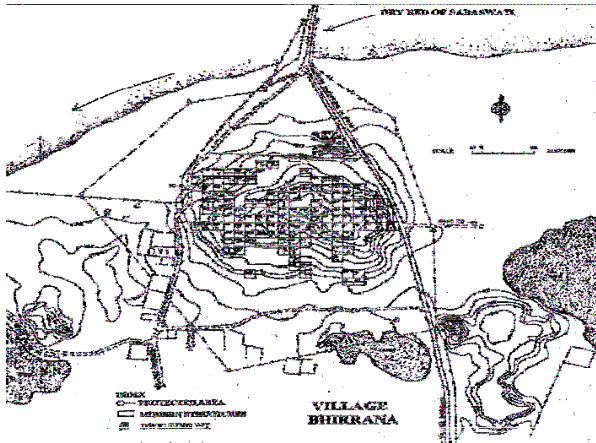


Figure 1: Line map of Bhirhana.

Picture courtesy -Narender Parmer (40)

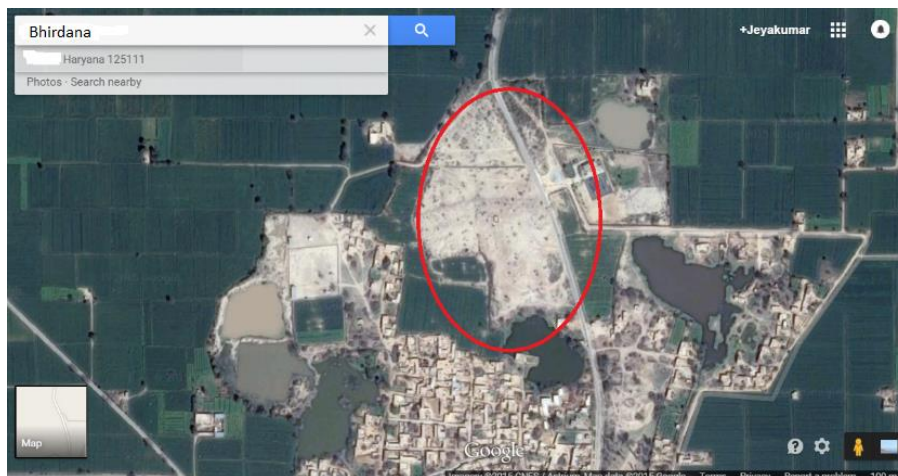


Figure 2: Same area as per the Google map.

Picture courtesy (41)

I downloaded the Google map of the excavation site and reproduced it here as Figure 2. Compare this Google map with a line map (Figure 1) provided by Narender Parmar. (40) See the area on the village's northern edge (*marked with a red line*), which had remained unoccupied for thousands of years, waiting for the archaeologist to excavate. Strange. Why was this area never occupied? People have not deserted the nearby village. Archaeologists claim Mohenjo Daro was abandoned, and Harappa was deserted for various reasons. However, this village is not deserted; evidence about 7000 BC is still available. Why is it so?

Mystery Mounds of Indus Civilization

Why is the mound area alone not occupied for thousands of years? The same question applies to all excavation sites of the Indus civilisation. Indian archaeologists visit a village to find a mound and immediately declare that he has found an ancient Indus Valley city. How is it possible? Evidence for any other civilisation appears in small numbers, with few excavation sites. Whereas evidence for Indus Valley Civilization appears in thousands, why is it like that? What made all these sites preserved for so many thousands of years? I

am not disputing that these sites are thousands of years old; I accept that as a fact. But my question is, how and why were these sites never re-occupied and remained unoccupied for thousands of years?

Over two thousand sites of the Harappan culture have been discovered so far, of which only half a dozen are cities and slightly more than a dozen can be identified as towns. The rest of the settlements fall into different categories like small or big villages, processing centres, ports, and temporary camps to exploit local natural resources. This data has enabled the reconstruction of the urban life of the Harappan people, but it represents less than 3% of the Harappan population. We have, however, a minimal idea of their rural lifestyle, where more than 97% of Harappans lived. It looks like "**Small Village Archaeology**" does not seem to be a priority for Harappan archaeologists. (42)

All Indian archaeologists classify these sites in various categories, but none identify them as burial places or necropolises. In reality, all Indus excavated areas are either burial grounds or necropolises. This misidentification has resulted in absolute confusion about the nature of the Indus Valley Civilization.

I see for the first time the word '**Necropolis**' used for an archaeological excavation site of the Indus Valley civilisation in an article written by Dr. Shinde. The report of the Indian Archaeological Society contains the article, 'Harappan Necropolis at Farmana in the Ghaggar basin. Special report no.4 of the Indian Archaeological Society (2009).' Unfortunately, the report is not available anywhere on the Internet. (43) This report confirms my doubt that all these Indus excavation sites are burial grounds. The authors have stated that at least part of the excavated site is a 'Necropolis'.

Evidence of earliest Cremation in Indus valley civilisation

Indian archaeologists casually explain some structures as 'Pit dwellings'. Any decent living human being would not like to live in a pit, so this interpretation of Indian archaeologists needs to be appropriately tested.

Farmana Khas, or Daksh Khera, is an archaeological site in the Meham block of Rohtak district in the northern Indian state of Haryana, spread over 18.5 hectares. It is located near the village of Farmana Khas, about 15 kilometres from the Rohtak-Hissar



Map showing archaeological site Farmana -II

highway and 60 kilometres from Delhi. It is significant mainly for its burial site, with 70 burials of the Mature Harappan period (2500–2000 BC) and relatively recent addition (excavation started during 2006) to Indus Valley Civilization sites excavated in India. (44)

Figure 3: Location map of Farmana.

Picture courtesy (45)

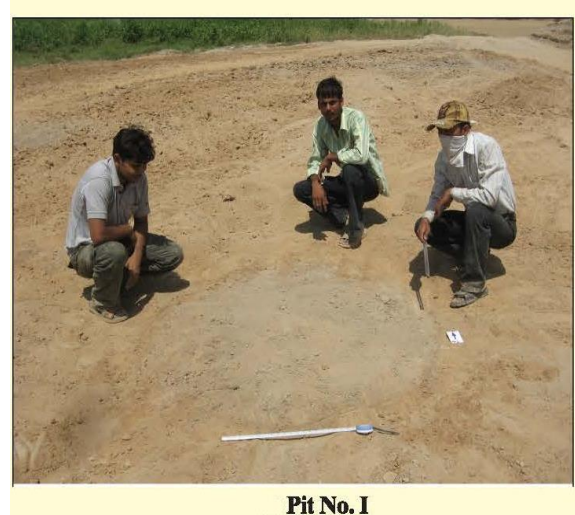
Narender Parmar reports that In Farmana-II, Haryana, the

archaeologists have uncovered a '**pit dwelling**.' (45). Closure scrutiny of the photo shows that it is not a 'pit dwelling'.

Figure 4: Discoloured soil in a circle of 5 feet in diameter.

Picture courtesy (45)

See the photo beside (figure -4); the circle is hardly 5 feet in diameter; nobody could have lived in such a small pit dwelling. Narender reports that a layer of ash, charcoal, and bones was found in this pit. It is possible that it was a sacrificial pit, where one thigh of an animal (Leg piece of a sacrificed Bull) would be burnt as an offering to gods. The remains of the bone could be that of a sacrificed animal. Otherwise, the second possibility is that it could be a funeral pyre, and the bones could be the burnt remains of a dead body. Proper analysis of ash residue and bone remnants will yield a good result.



Pit No. I

The picture shows circular discolouration, but no clear-cut evidence of 'Pit-Dwelling' exists. Since this fire circle has been found on a burial mound, it should be assumed that it is the fire of a funeral pyre. Only burning the dead body requires a 5-foot-diameter fire circle. My conclusion is that it is the remnant of a funeral fire. It is the earliest recorded evidence of cremation in the Indus Valley civilisation.



Figure 5: Entrance of a tomb.

Picture courtesy Harappa.com

Drainage system

Much is being said about the drainage system of the two cities. Experts dealing with these sites undoubtedly believed that sustaining such a vast population could be possible because it had a proper drainage system. A closer look at the photographs on Harappa.com shows that the drainage is 6 feet high, elevated, and broad enough to allow a person to walk through the passageway. (See also figure-18) Indian cities do not have drainage pipes more than four feet, even today, in modern times. What was the necessity to build such a passageway? No doubt, they were passageways, not for cleaning the blocked drains, but they were passageways to enter the tombs, inner burial chambers, or burial rooms. These passageways would have been closed after placing mummified bodies inside the burial chambers. The closed passages are visible in the photos presented on Harappa.com. These closed passageways give a false impression that later-day occupants have blocked the drainage and built new houses.

We are not able to correlate this passageway to the entry passage of a tomb because the roof of the burial chamber had fallen. The burial chambers would have been

constructed like a room. The ceilings would probably not have been supported by high-quality timbers like a typical living house. Even if high-quality wood had been used as rafters, those rafters would not have survived the ravages of time over thousands of years. Naturally, the ceilings had fallen over time. Passageways have withstood the onslaught of time because there is no wood usage in those cobbled arch pathways, but burial rooms have not survived. In this scenario, we are not able to visualise that it could have been a tomb. Two essential pieces of evidence of these excavation sites are burial chambers and passageways, but these two facts have not been linked together. Interpreting only the passages has resulted in wrong conclusions.



Figure 6: Dyer's platform.

Picture courtesy Harappa.com.

The enclosed hall shown in the illustration is named the dyer's workshop. From the depiction, we can assume that huge pots would have been kept on those circular platforms, which created a depression in the middle. Some utensils with round bottoms were held on those platforms. Generally, flat-bottom metal vessels called "vats" are used

for dyeing. Earthen pots with a narrow mouth will not fit into the role of dyeing vats. Earthen pots cannot withstand the rigour of dyeing activity. In addition, the dyeing of clothes would have required a heating system to warm up the dyeing solution for proper adhesion to clothes, but no such heating facility is seen. If the purpose of these platforms is considered in light of the new theory, then the utility of the above-said platforms will perfectly fall into place. These platforms could have been used to keep "Burial pots" (Funeral pots with a dead body inside).

Figure 7: Grinding mill platforms.

Picture courtesy (46)

Platforms for grinding mills or burial pots?

Five to six round platforms are clustered in a narrow space near the so-called granary. At present, these platforms are being described as platforms for grinding grains. The usage of the platform is still not explicit. If the above-said view that the rooms were burial chambers, then the use of the platform would also fall into place. It looks like those platforms were built to keep the funeral burial pots over them; such a huge pot containing a mummified body would have required a stable platform. The picture of the platform on Images of Asia.com shows that three or four such platforms were placed side by side in a single room.



What happened to the grinding millstones? If so many platforms are available, why are the grinding stones missing? The grinding stones are made of granite, and chances are that the grinding stone should have survived more than the brick platform. Bricks are fragile and should have been destroyed much before the grinding stones. Suppose so many platforms were used for grinding grains. In that case, Mohenjo Daro should have been an industrial centre with many grain-milling factories, beating all other civilisations of that time. The new interpretation is that these platforms were used to keep funeral burial pots, not grinding mills.

The second possibility is that those round platforms could have been used for **Vedic Yajna**. At this juncture, it is relevant to note that the “*syena chitti*” (Yajna Platform) is found in Purola, Uttarakhand state. The ancient site at Purola is located on the left bank of the Kamal River in the Uttarkashi district. (47) Details are as follows:



Figure 8: Huge Vedic altar in the shape of a Falcon.

Picture courtesy (47)

The site yielded Painted Grey Ware's (PGW) remains from the earliest level, along with other associated materials, including terracotta figurines, beads, potter-stamp, and the dental and femur portions of a domesticated horse (*Equus Cabalus Linn*). The most important finding from the site is a brick altar identified as ***Syena chitti*** by the excavator. The structure is shaped like a flying eagle, Garuda, with a head facing east, outstretched wings, and a square chamber in the middle. This chamber contained pottery that remains assignable to circa the

first century BC to the second century AD. The findings also include a copper coin, bone pieces, and a thin gold leaf impressed with a human figure identified as Agni. (47) (The interpretation of the figure of Agni is wrong; it is the figure of Yajna ceremony organiser, who wanted to go to heaven)

The Shulba Sutras are part of the larger corpus of texts called the Shrauta Sutras, considered appendices to the Vedas. They are the only sources of knowledge of Indian mathematics from the Vedic period. Unique fire-altar shapes were associated with unique gifts from the Gods. For instance, "he who desires heaven is to construct a fire-altar in the form of a falcon". Those who desire the world of Brahman should construct "a fire-altar in the form of a tortoise. Those who wish to destroy existing and future enemies should build a fire altar in the form of a rhombus. (48) (49) (50)

Papers presented at the 12th World Sanskrit Conference indicate the '**Ratha wheel**' type altars were built. (51 p. 44). It was called '**ratha-chakra-citi**'. This kind of ratha *chakra citi* confirms a possibility of *Yajna* conducted in a 'wheel type' Vedic altar. In addition, the picture shows (FIGURE-7) four wheels in an adjoining area, like the four wheels of a ratha.

Based on the evidence provided by the massive structure built for **syena citi**, it can be assumed that there would have been different types of altars for various purposes. It looks like those circular platforms were some Yajna platforms used by the Indus priests. This **Vedic altar ratha** was probably used as a vehicle to send the dead man to heaven. Referring to the Mahabharata story, in the end, Yudhishtira is transported to heaven in a chariot brought by Indra. (52)



Figure 9: Granary.

Picture courtesy Harappa.com.

Granary or Brickkiln?

The structure identified as a granary is doubtful, as American history professor Kenoyer suggests it could be merely a big hall. (53) A scrutiny of the photographs on Harappa.com shows that it looks more like a brick kiln than a big hall. (54) Another possibility is that it could have been the kiln used for firing the massive number of funeral potteries used in those sites. Note that the bricks extracted from these two places were used as ballast for the considerable length of the railway line during the British period. Note

that large numbers of bricks were used to construct these burial tombs. For such a large-scale consumption of bricks, they should have been manufactured on an industrial scale.

Mohenjo Daro and Harappa were important places of those times, and mortuary business was likely carried out on an industrial scale in these places in ancient times. The industry that survived at these sites was the funeral industry, and the business was mummified. Further, Kenoyer says some ventilation pipe-like structures exist, concluding it was a granary. The ventilation arrangement is an essential module in a brick kiln for properly burning bricks. The granary depiction in various simulated models feels like a brick kiln rather than a granary. (53).

The second possibility is that these remnants could be a row of burial chambers built uniformly. Kenoyer says all these rooms were built in a single stroke, and this building has been rebuilt twice or thrice. That shows the importance of this building. Most probably, they were burial vaults of a noble family. It is a common practice in the Middle East and Egypt that burial vaults will be built in advance, even before the death of a person in a royal family. Additional chambers will be built along with the Pharaoh's chamber for the females and other family members. This structure could be that of serial burial chambers built uniformly.

The claim of the granary is doubtful. Storing grains on such a large scale is difficult. The grains had to be adequately dried, or the grains would rot within days of storage. Large-scale insect attacks will also occur in granaries. The control of rats will be next to the impossible task in such large-scale storage of grains. Based on all these factors, it can be safely concluded that the structure was not a granary. In addition, another valid question is, "Do Indus people have any such huge surplus production of grains to store in such big granaries?" It is unlikely that the Indus people would have had enormous surplus production to store in such granaries.

This new theory of "necropolises" may give rise to doubt that there is no evidence for dead bodies being kept in burial pots. Even though burial in urns was standard practice in ancient times, that practice had disappeared long ago. Large numbers of medium-sized pots were excavated from these sites, which can be seen in the museums. Such medium pots will not accommodate an entire dead body. However, those medium-sized burial pots could accommodate the bones exhumed from low burial pits and re-interred, which was another standard practice for the disposal of dead bodies in ancient times.

There is no evidence of preserved bodies at Indus sites because such preserved bodies would have crumbled on exposure to light. The grave robbers had played a significant role in robbing these mortuary temples and destroying mummies. While extracting valuables from preserved bodies, the robbers would have exposed the mummies to the elements, which naturally destroyed those mummies within a few days or months. George Wunderlich gives a detailed account of this issue and why no such mummies have been found in the palace structure at Crete. (55) Arthur Evans wrongly concluded the Minoan funeral complex was a "palace" because no mummies were found during excavations. In this regard, the explanations given by George Wunderlich are informative and enlightening and apply to the situation in Indus excavation sites also. (55)

At this juncture, it is relevant to note that the Vedas frequently mention that Indra burnt the 'puras' of dark-skinned people. Pura could have most probably meant the 'necropolises' of the Indus people. The Aryan god Indra could have burnt those necropolises because burning with fire was an easy way to destroy places like necropolises.



Figure 10: Well, or shaft of a grave?

Well, or shaft of a grave?

The photograph of the well shows that the parapet wall starts from ground level and goes up to the two-storey level of the nearby building. See Figure 10 and compare the level of the well and adjacent wall. (54) The well is not going down into the earth. And instead of that, it is growing up towards the sky. It was probably a shaft (passageway) to the inner burial chamber at a lower level, but it looks like a well.

Figure 11: Heart-shaped well?

Some wells are oval-shaped; some are heart-shaped (Photos of (54)). I have not seen an oval-shaped parapet wall in any existing wells in India. See, the heart-shaped parapet wall has been built over a brick platform. The parapet wall is hardly one foot tall, and no well is below. Then, what is the purpose of this construction?

It is merely a grave. A mourning man probably could have built this grave for his young, dead wife, showing his love and affection by the heart shape.





Figure 12: Toilet?

Toilet or simply a hole in the grave?

The photo of the blocked drain on Harappa.com shows it was merely an entrance to the tomb. Building such massive sewers of man's height was unnecessary during those ancient times. Even today, Indian metro cities only have drainage pipes that are two to four feet in diameter. In such a situation, building six-foot-high drainage channels is illogical and without any requirement for such a facility. Most probably, Harappans would have used open toilets in the backyards of their houses, as is the practice in rural India even today, not sophisticated toilets as imagined by some archaeologists.

Most of the open toilets of India used to be simply a short wall (of one-foot height, one-foot breadth and three feet long) on which a person would squat, not a platform with a hole. Platform with a hole means the buttocks will be touching the surface



Figure 13: Protruding pots.

of the seat, which could be in a highly soiled and contaminated condition. Such a scenario is unthinkable, even in ancient times. Even if some toilet-like structure had been found, such facilities would most likely have been used to clean dead bodies and flush out internal remains during the mummification process. George Wunderlich explained "Cretan Palace toilets" in this way, which is applicable here in Indus sites.

Blood sacrifice pots

The potteries are also tailor-made for funeral purposes. Some show a protruding tube meant for funnelling the sacrificial blood into the ground. These protruding pots would have been filled with blood and placed on the ground. The protrusion would have helped to keep the container straight on the funeral mound. Breaking the protruded portion would have allowed the blood to flow. The priest would have allowed the blood to drain away slowly, giving the impression that the souls of ancestors were drinking blood.

See the small hole in the middle pot shown in the photo above. That little hole would have allowed the seepage of blood into the ground. The "toilets" described by archaeologists seem to be "ordinary holes" meant for pouring blood into underground chambers to nourish the dead body in the subterranean burial chambers. (Or) Such protruded pots would have been kept in these "toilet holes" to allow the blood to seep away slowly.

Mortuary temples and Oracles

This blood offering practice can best be understood by verifying the Greek classic book *Odyssey* passage. (56) In chapter XI, Homer narrates how Odysseus entered the underworld and consulted the soul of his dead mother. In addition to that, he sees the souls of other dead friends and learns about what is happening at Ithaca. Odysseus wanted to know about the future to decide on a course of action. Ancient Indus culture could have contained similar ideas. The Indus mortuary temples would have been like the underworld mentioned in the *Odyssey*. Some oracles would likely have lived in those mortuary temples and acted as a medium to consult the dead people. Ancient Indus worshipers would



probably have visited these places to consult their ancestors through oracles.

Burial place and cremation ground

One of the photographs on the website Images of Asia shows an enormous amount of broken pottery. The shattered pieces have been heaped into small mounds, and such a scenario is

impossible in an ordinary site. A traditional explanation would be that it would have been a potter's yard. If a potter produced and broke all his pots or produced such poor quality pots that a large number of pots broke at the manufacturing stage itself, then such a potter would not have survived for long. The probable explanation is that these sites at Mohenjo Daro and Harappa were necropolises, and for centuries, ancient Hindus could have carried out their funeral ceremonies here. During such funeral services, many pots will be deliberately broken. That explains the large number of broken potteries seen in the photograph.

Figure 14: Mound of broken pots.

Picture courtesy (46)

Many theories about the decline of IVC are also doubtful because it never declined in the real sense. Many of the cultural ideas depicted in Indus seals are still practised today. It looks as if Indus culture had declined because of the deserted nature of excavation sites. The sites would have looked deserted during excavation by British archaeologists because they were burial grounds, not residential places. A burial place will naturally give an abandoned look because of the fear of ghosts, and no one will occupy such a place.

In contrast, a residential place is valuable real estate and will never be deserted; generation after generation, it will be rebuilt. Even if new invaders had captured these residential places, they would have occupied them after expelling the inhabitants of those sites. Those Indus sites were not rebuilt because they were haunted places, and no one

wanted to live in such areas. The culture of building elaborate tomb houses vanished with the arrival of Indo-Europeans, who were tomb raiders, not tomb makers.

Bones and skeletons Ignored by Archaeologists.

A relevant question will be raised: why were no human bones found in the excavated area if these places were cemeteries? During excavations, some bones and skeletons were found. In addition to that, some fields have been marked as graveyards. Many collected bones have been dumped together in storage boxes in the Archaeological Survey of India office at Calcutta. Proper stratigraphic recordings of the place of find and strata of the finding of bones were not done because the archaeologists never visualised that these sites could have been burial yards.

Many skeletons and bones were not found in these sites to fit this new graveyard theory. Mummies or dead bodies were not found because later invaders and grave robbers destroyed these tombs along with their mummies. When dead bodies and bones were exposed to light and heat, bones would have pulverised within a few days. Wunderlich offers a similar explanation in his book for this same question.

During my visit to Dholavira, one of the vital points said by the guide was the presence of many bone fragments in the soil. He merely scooped out the dirt and showed the presence of bone fragments. The presence of bones indicates that many human burials would have taken place at these sites. There is also the possibility of the large-scale sacrifice of animals to satisfy the 'Pithrus' (dead ancestors).

Sufficient evidence of skeletons in these sites supports the necropolis theory. In Possehl's book, the map on page 160 (Figure 9.1) shows that skeletons are strewn everywhere, not restricted to any small location as expected. (57) The random distribution of skeletons indicates that the entire area was used as a burial ground and not merely a tiny enclosure within the site.

Research work of Gwen Robbins

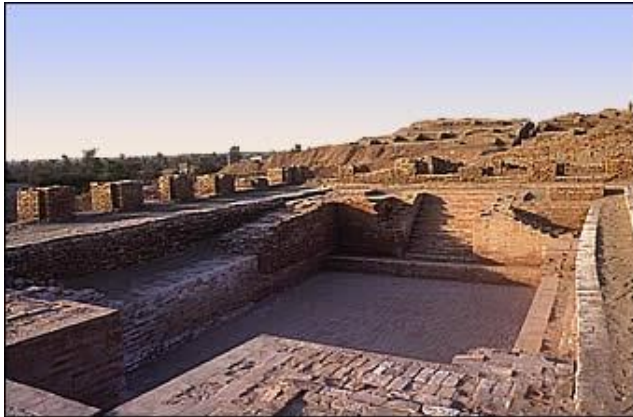
Gwen Robbins has done an excellent study on skeletons found at IVC sites and presented the paper without distortion. The research paper is a forensic examination of bones and skeletons found during the excavations of Indus Valley sites. The author presents the significant reasons for death among the skeletons found in IVC. A careful study of the research paper shows that death due to various diseases was also a significant cause of death other than violence.

If the Aryans had suddenly invaded those cities and killed those inhabitants, then the skeletons would have been that of healthy individuals only. Whereas the skeletons also include a high level of diseased people. Infectious diseases like leprosy and tuberculosis were the primary cause of death other than death due to trauma (due to violence). This shows that these IVC sites were burial yards, and all diseased people had been buried there. The only deficiency in this research paper is that the author is unaware that those IVC sites were burial yards. She has merely correlated her findings with already existing theories on IVC decline. (58)

Research work of Brad Chase

Brad Chase worked on the excavation site at Gola Dhoro in Gujarat state, India, and presented his paper on animal bones found there. The work reveals the presence of a large number of animal bones inside and outside the citadel. He concludes that the standard dietary patterns of the people of Gola Dhoro included beef, mutton and tortoises. The bones found at this site indicated the killing of a large number of cattle. He concludes that people's food preferences inside the citadel and people outside the citadel differed. Further, he observes that later occupants' food preferences changed from the earlier ones.

All these interpretations are shallow. Finding many animal bones shows that animal sacrifices were carried out inside and outside the citadel. The tombs of notable people were likely located inside the fortification, and the graves of ordinary people were outside the fortress. The data shows no significant difference in the finding of bones of cattle and goats between outside areas of the citadel and inside of the citadel. Again, the problem with this research paper is that even though the data is collected and presented meticulously. The conclusions are far from satisfactory. The deficiency is that the author is unaware of the nature of killing these animals. If he had been aware those animals were sacrificed in a cemetery, his conclusion would have been much more conclusive. If the data provided by Brad Chase is analysed from the perspective of graveyards and animal sacrifices, there will



be much more fruitful conclusions on this subject. (59)

A new interpretation of "Great Bath".

Close observation of the great bath shows that this structure is entirely made of bricks, and no stone is used. No stones are used in the footsteps also. This soft construction material indicates that

this structure was not used daily. Please pay attention to any water tank in India; all of them have stone side walls and stone footsteps because when you use these steps daily, there will be a lot of wear and tear, and such kinds of brick steps will not suffice. Further, if the water tank is constructed with brick side walls, the bricks will let the water seep away, and the brick will turn into dust in a few years. These observations show that this Great Bath structure was not used for regular bathing and could have been used as a courtyard for other ceremonies.

Figure 15: Great Bath.

This Great Bath could have been used for a ritual bath, but this is doubtful because filling water in such a big tank could have been difficult. The second point against filling the tank with water is that it will be almost impossible to fill it with manual labour. Whatever water you pour into this kind of tank will seep away in a few hours. Only a modern, high-duty, high-volume centrifugal pump could fill such a tank.

This idea of the cemetery is supported by the finding of **Hans George Wunderlich** (a German Professor of Geology), described in his book "Secret of Crete." (55) While contemplating the mortuary palaces at Knossos at Crete, he concluded that the steps used

in those mortuary palaces are made of "White Soft Calcite stones"(Alabaster) (Soft -Soap stones), which would not withstand the rigour of daily usage. Marble stones used in the Taj Mahal are harder stones that could resist the severity of regular usage. George Wunderlist was a geology professor. His knowledge about the quality of rocks was fundamental to his new theory that those Cretan palaces were "**Mortuary Palaces**" and not "regular palaces" meant for living. This concept is very much applicable to "Indus- Great Bath".

Based on Wunderlich's conclusions, his assumptions can be safely applied to this "great bath" of the Indus Valley civilisation. It appears that this structure was a kind of inner courtyard of a building because later-day construction over and above the level of this inner courtyard looks like a "water pool." Remember that these sites have seven strata (layers) of construction. Probably, the inner courtyard could have been used for the sacrifice of animals.

After many generations, that particular funeral hall would have fallen out of use. Then, an entirely new family could have occupied and re-used that specific patch of the cemetery as their burial yard. In that process, they could have filled up the old structure and built a new layer of funeral chambers and anti-chambers for animal sacrifice. The conclusion is that "The Great Bath" was simply an inner courtyard used for animal sacrifice ceremonies and not as a "bathing tank".



The inner courtyard shows the stone pillars (stakes)

Picture courtesy (60)

Notably, the Dholavira has a similar courtyard with sacrificial stakes, appropriately explained as a sacrificial yard. But the same sacrificial enclosure becomes a swimming pool in Mohenjo Daro. What a pathetic explanation! And inadequate reconciliation of facts.

Mortuary temple and Mummification source of money

Mummification would likely have been carried out in these Indus sites. It would have brought in a lot of revenue to those professional physicians and funeral priests. Further, as long as mummies existed, they would have required regular poojas and animal sacrifices supposedly to sustain the souls of those dead persons. All these activities would have sustained the mortuary temples of these places. Even though there is no evidence of mummification in Hindu culture today, the remnants of that practice can be seen in present-day rituals for the dead.

After the cremation of the body, the final ceremony is held only on the 40th day; until then, the mourning period continues. How did this period of 40 days of mourning arrive? It is merely because mummification requires 40 days to preserve a body properly. Verifying the data available with Egyptian mummification techniques will show that it took

40 days to protect the body. Further, it should be noted here that IVC people had burial practices, but later, steppe people had cremation as a standard practice. Because of that, the burial customs have vanished in the long run.



Figure 16: Slanting walls of the citadel, Dholavira.

Picture courtesy (61)

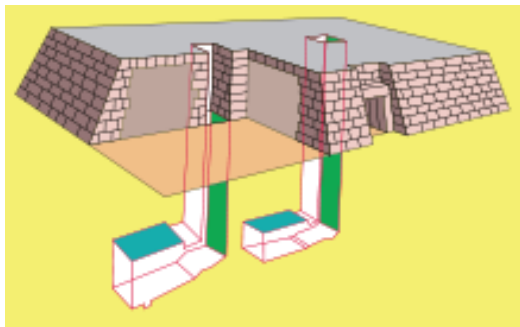


Figure 17: Slanting walls of Mastaba.

Picture courtesy Wikipedia

Dholavira: Citadel or Mastaba

R.S. Bisht, the archaeologist who excavated this Dholavira site, states the presence of a citadel in the centre of the excavation site. The walls shown in the above picture are considered defence fortification remnants. But, if you see the image of a citadel wall, it can be seen that it is a slanting wall, not a perpendicular one. How will the fortification wall be slanting in nature? The walls of a fort are always vertical and perpendicular to the ground. If you have a sloping wall in the fort, the enemy will climb the walls very quickly, and the entire purpose of the defence will be defeated. But, the reality is that the walls of Dholavira are slanting, and it cannot be a citadel. Consider the walls of Mastaba shown in the picture on the right side; the walls are sloping at a 30-degree angle and exactly matches the photo of the Dholavira citadel wall shown in the figure. The only explanation for the structure in Dholavira is that it is a Mastaba. (62) (Note-3)

Other supporting evidence for Mastaba Theory:

- Entrances to this citadel are not aligned in a straight line; they are in different alignments, more like a labyrinth than a citadel.

- The enclosed area of this citadel is minimal; the fort requires a large area for the people living within it.
- There are only water tanks, but no proper living quarters are identified within the fort.
- There is no citadel-like structure, such as a courtroom, living room, or nobles dining room.



Figure 18: Tunnel of Dholavira.

Picture courtesy –ASI website –link-4 (63)

Tunnel and water tanks of Dholavira:

Now, let us analyse Dholavira's tunnel more professionally. A full-grown man can easily walk through this tunnel. What is the standard explanation for this tunnel? A tunnel for rainwater collecting, water passes through the tunnel to enter the massive water tanks located within the excavated site. Fortunately, the site's excavator has given a new purpose to this tunnel instead of the old explanation that the tunnels were meant for a sewage drainage system. In that way, it is a positive development, and this explanation indirectly supports my theory that the description of "**Drainage system of IVC sites is wrong**". (62)

Six or seven large water tanks surround the core citadel area. Simple logic refutes this theory; water will run by gravitational force to reach the big water tanks to a lower elevation outside the citadel. There is no need for extensive tunnels to harvest rainwater. My explanation is that it is a "passage tunnel" to a "burial chamber." (62)



Figure 19: Water tank of Dholavira.

Figure 19 shows a chamber, which the guide could not explain. The standard explanation is that it could be another water tank. It could not be a water tank because there is no water chute leading to this chamber, and other surrounding water tanks are at a lower level than this chamber. Further, the walls of this chamber are porous and not watertight. In addition to this chamber, another

chamber exists side by side of the same proportion. A division wall of two feet thickness separates both chambers. If the chamber had been built for water collection, there would be no logic in building a separating wall to make two separate water tanks. (62)

A possible explanation is that it could be a burial chamber. Dholavira is an exciting

place from the archaeologist's point of view because the site has been only partially explored. Further excavations could lead to burial chambers and possible new artefacts. (62)

Other supporting evidence for the "Necropolis theory" in the Dholavira excavation site

A) The southern side of what is supposed to be the citadel has many burial pits and chambers.



Figure 20: 'A burial' as per narration of ASI

(Picture courtesy- ASI --website-link-1 (64))

Figure 21: A burial with limestone lining all around, along with burial pots.

ASI website -link-2 (65)

As explained above, six or seven water tanks surround the citadel, which could be large burial chambers instead of water tanks.

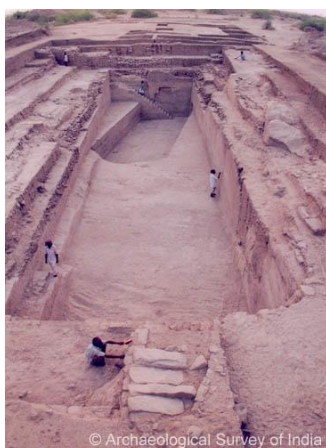


Figure 22: ASI website, link-3.

Picture courtesy (66)

As shown above (Figure-18), the tunnels could be passageways leading to "Dungeons" if there had been any ruling elite in this place in ancient times. But, the excavators of this site themselves are afraid of proposing such an explanation. Hence, the assumption of an "entrance tunnel" to a burial chamber is a reasonable explanation. (ASI, Link-4)

There is a massive well (figure-23) in the centre of the citadel, which could be the "shaft grave", similar to the shaft grave found in Greece. See note Nos. 1&2 at the bottom of the article, describing shaft graves' nature, character, and functions. If this shaft grave is further excavated, there may be a chance of finding a burial chamber.



Figure 23: Well, within the citadel, Dholavira.

Photo courtesy (67)

Even if the burial chamber had been plundered in ancient times, at least there would be evidence of a burial chamber at the bottom of this well. It was standard practice in Egypt to have a big shaft tunnel and burial chambers cut into the rocky layers at the bottom of the pit. Cutting the burial chambers into the rocky layer is the ultimate protection for the everlasting survival of burial chambers. The same thing has been done in Dholavira also. However, people are identifying such tunnels as wells.

Arguments against "Well Theory":

- Please note that a small cist grave exists next to the well; having a cemetery next to a drinking water well is unusual.
- The only supporting evidence for "well theory" is the existence of a platform, a pulley, and other structures to pull out water from the well. (Figure -23: photo of ASI)
- This "well theory" could be easily refuted. Any underground burial chambers could have required a pulley and lift mechanism for downloading construction materials and mummified bodies.
- This "shaft graves" method was developed to prevent easy access to grave robbers. In addition, mummified bodies could be accessed for prayers, and periodical maintenance of burial chambers could be carried out. At the same time, ancient people could build additional rooms inside the shafts for the other dead family members of royal or noble families.

There is a grave chamber located very near the well. The cist grave is the small square pit in the middle of the chamber. Most probably, the "capstone" of the "cist" has been removed. Because of that reason, it gives the appearance of a pit inside the larger crater. (Figure -24)

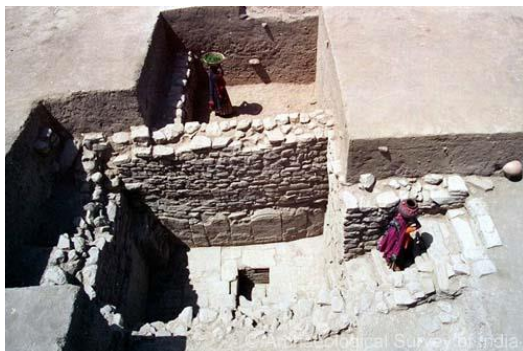


Figure 24: A pushkarini in the castle as per ASI.

(Photo courtesy (68))

However, ASI calls it Pushkarini (**Stepped water Tank**) (figure 24). Compare the figures given in 20&24; both are similar structures. However,

archaeologists call the structure in Figure 20 a burial chamber and the structure in Figure - 24 pushkarini. What a contradiction!

Arguments against the "Stepped Tank" Theory:

- This pushkarini is just next to the deep well. How will water stay in a shallow tank if a deep well is nearby?
- Is there any logic in building a shallow pushkarini beside a deep well?
- Those seven are eight big water tanks located in the citadel area, where this pushkarini is situated. This pushkarini is very small compared to the massive water tanks.
- Those massive water tanks are located at a lower elevation than this pushkarini, so the outcome will be that no water will stay in this pushkarini even in the rainy season.
- The conclusion is that it is not a pushkarini but could be a cist grave or pit grave.

F) Existence of a peephole on the false door in Dholavira: There will be a provision for a false door in Egyptian pyramids and Mastabas. The Ancient Egyptians believed that the false door was a threshold between the living and the dead worlds. A deity or the deceased's spirit could enter and exit through the false door. (Figure-25)



Figure 25: False door in a pyramid.

Picture courtesy Wikipedia (69)

The false door was usually the focus of a tomb's offering chapel, where family members could place offerings for the deceased on a unique offering slab placed in front of the door. (69).

Figure 26: View of Pharaoh's statue through a peephole.

Picture courtesy (70)

The serdab chamber has a small slit or hole to allow the deceased's soul to move about freely. These holes also let in the smells of the offerings presented to the statue. (70)



Figure 27: The photo shows the peephole in the inner chamber. Dholavira.

Picture courtesy – Sameer Panchal, Mumbai.

A similar slit-like structure exists in one of the chamber walls of Dholavira. The picture presented beside shows the peeping hole. The guide could not explain the role of a small window-like opening on the wall. We cannot visualise the inner room because the roof had fallen and was filled with mud. It just gives the appearance of a small window-like structure.



Figure 28: Eye of the underworld.

Picture courtesy (71)

The slit-like structure available in the net is reproduced nearby (Figure 28) for information's sake. This picture shows the eye of the underworld found in Sumer. (71) This narrow-slit opening allows the 'Ba' to move in and out of the burial chamber. That is what ancient Egyptians believed, and it looks like the ancient Indians also thought the same way.

Decipherment of Indus seals

The current explanation is that the seals were used as a token of the identity of ownership of goods exchanged in trade, and this explanation does not seem correct. Analysis of Indus inscriptions on seals reveals that these inscriptions describe the Pithru karma ceremony and the specific gods to whom the sacrifice was made. Sometimes, sacrifices were made to please the gatekeeper god. (72) Most of the time, the slaughter was done to please the god 'Rudra'. This issue is separately discussed in another article titled '**Rudra was the most important god of IVC**'. (73) Decipherment of Indus inscriptions shows that animals were sacrificed in the Indus Valley Civilization. This finding indicates a

correlation between the "Necropolis theory" and "Indus seals." Thus, the "Inscriptions on Indus seals" substantially support the "Necropolis theory."

The decline of the Indus civilisation

So many theories have been propounded to explain the decline of Indus culture, but none of the explanations is satisfactory because it never declined in the real sense. Imagine that the Indus people were using those places as necropolises, and later, the invaders came with scant respect for those buried in those places. Those invaders could have destroyed those places because their main intention was to dig out valuable items like gold jewellery, utensils, or weapons buried with the deceased.

Later, an entirely new culture came; they were the people who burnt the body to outsmart the grave robbers. The latter-day Eurasian steppe IE people have followed cremation practices. This cremation became a more prominent practice in India, and the old burial tradition declined, resulting in the burning of all funeral materials. It is not only that to avoid grave robbery, our ancestors have resorted to burning dead bodies; there is another important reason. "Black magic" requires the body parts of some deceased persons. The magician will make a "magic potion" out of body parts, and the Magician will control the dead person's soul. That is a recurring theme in all the paranormal stories of India. Practically black magic is still practised in India, even today. To avoid such a fate to the soul, ending in the hands of magicians, our ancestors would have preferred to burn the dead body.

These problems could have resulted in a shift in funeral practice in the Indus civilisation. The burning of bodies resulted in the absence of grave goods; this resulted in a scene where it gives an impression that cultureless people occupied these places. Cultured people were very much there, and Indus culture never declined in a proper sense, which explains the re-emergence of all cultural ideas of Indus people in the later period.

A similar situation existed in the Greek culture after the fall of Minoan palace culture. Ancient Greek history also contains a dark period without evidence of culture. Later, it re-emerges after 500 years. Wunderlich correctly observes that it is wrong to conclude that no cultured people existed during that period. The only mistake of those people was that they were practising the burning of corpses instead of burial. The situation narrated by Wunderlich on Greek culture is very similar to the scenario presented in the Indus Valley. (55)

At this stage, it is crucial to introduce the research work of David Reich, a Harvard professor. His genetic study has shown that the underlying substratum of the Indus population was of African origin mixed with Iranian farmers from Zagros mountain who reached India by 4000 BC. (74 p. 138) Later, Aryans arrived from southern Ukraine around 2000 BC. (74) (75) This study is significant, and all books on the ancient history of the world and India had to be rewritten.

The above-given research work by David Reich conclusively proves the Aryan invasion theory and confirms the violent nature of Aryan tribes. The invading Aryans brought the practice of burning dead bodies and could have destroyed the burial chambers of the earlier civilisation. Frequent mention of Indra burning 'Puras' also confirms the idea of

destruction by invading Aryans. The “Puras” were not cities but necropolises of the Indus Valley civilisation.

Justification for cremation

The incoming of new people into the Indus Valley changed the ancient disposal methods of dead bodies. The newcomers did not respect old ways of living, especially Central Asian people, who used to cremate their dead. They followed cremation practices because they were nomads and could not protect their burial sites. Their enemies used to open graves and desecrate the bodies. So, the best way of disposal was to burn.

In contrast, IVC people were settled agriculturists; they were not moving anywhere and could protect their burial mounds for a long time. Once the nomads from the steppe entered India, they never had any respect for old burial sites. Ancient people used to bury the dead with their gold ornaments and other personal utensils. The latter-day nomads used to burn and destroy burial sites for gold.

These burial sites were considered entry points into the underworld realm of dead people. (56) These entry points to underworlds were probably called '**Purs**' by Indus Valley people. 'Pur' means 'hole' in ancient Dravidian language, which means entry tunnel into the underworld. Hence, these '**Puras**' (As mentioned in Vedas) became the target of all invaders and local grave robbers. Rig Veda frequently says that Indra destroyed the 'Puras'. In Mesopotamia, such underworlds were called '**Kur**'; most probably, this word led to the name 'Kurgan' in central steppes. 'Kurgan' means the burial mound in the steppe language.

These Necropolises became unpopular because of the above-said reasons. Practically, the nomadic way of burning was cheap and practical. Further, the expenses on funeral ceremonies were reduced. Yearly rituals reduced. The latter-day Greek invaders also followed the cremation practice of burning the dead. Practically, the practice of burial of dead people disappeared from India.

Only graveyards and no towns or villages?

I doubt the existence of cities in IVC. But definitely, towns and villages would have existed. Many of India's present-day towns and cities are developed over the old Harappan settlements. The point is that the residential areas of the villages and towns have been rebuilt many times over the millennia. However, the nearby graveyards have been untouched for thousands of years. The villagers use the cemeteries but do not disturb them because they fear ghosts. We can retrieve part of our ancient history thanks to ghosts and spirits.

Indus towns would have been much more beautiful, elaborate and well-planned

I am not saying there were no villages and towns in the Indus Valley civilisation. My explanation of 'Necropolis' is restricted to the excavated sites at Mohenjo Daro, Harappa, and other similar excavated sites. Some towns near Mohenjo Daro and Harappa necropolis sites would have survived; those towns have not disappeared. They must still exist as bigger towns, as explained in the case of the village of Farmana. (76) You should think logically and positively. If the IVC people had given so much importance to the graveyard (burial place),

what would have been the quality of their residential areas? The residential areas would have been much more elaborate, grandeur and well-planned.

Mortuary temples-oracles -traders selling fancy items

The earliest archaeologists reported that the Brahmanabad (old name of Mohenjo Daro) was an enormous ruin extending for many miles. Similar was the situation for Harappa also. These places would have been mortuary temples, places of professional embalmers and Oracle priests. Those embalmers and their assistants would have lived in nearby villages. Dead bodies would be brought from distant places for professional mummification and burial in the special chambers in Mohenjo Daro and Harappa for preservation. The religious idea of the Indus Valley people was something like the modern-day idea of 'cryogenic preservation and possible resurrection on a later day.

Later, relatives would visit the burial chambers to consult their dead relatives. The oracle priests would consult the dead ancestors and suggest a future course of action for the living people. That was the kind of religion, ancestor worship, and consulting the dead that existed in ancient times. Such faith was widespread all over the Mediterranean Sea littoral states. Please read the chapter in the book of Ulysses where he enters the underworld to consult his dead mother to get an excellent idea about this religious idea. (56)

A similar situation would have existed at Mohenjo Daro. People might not have lived in large numbers in such mummifying areas because such areas will be highly infectious. However, such places would have generated enough revenue to sustain **Oracle priests, embalmers, and traders who sold trinkets, jewellery, bangles**, and other items. That is why archaeologists find hoards of gemstones, lapis lazuli and shells in the process of making them into bangles. Archaeologists immediately concluded that those sites exported Lapis lazuli to other countries. The first possibility is that those semi-precious stones would be for local consumption. Traders selling Agarbathi (Incense Sticks), frankincense, and flowers would have had shops around these mortuary temples. Like modern Hindu temples, shops selling pooja materials and fancy items like trinkets, bangles, and jewellery still exist. This religious and cultural practice explains the presence of various kinds of factories around these excavation sites.

Note-1: Shaft graves, late Bronze Age (c. 1600–1450 BC)

Shaft graves were burial sites from the era in which the Greek mainland came under the cultural influence of Crete. The graves were those of royal or leading Greek families and remained undisturbed until found by modern archaeologists at Mycenae. The graves, consisting of deep, rectangular shafts above stone-walled burial chambers, lie in two circles, one excavated in 1876 and the other not found until 1951. They were richly ornamented with gold and silver; carvings of chariots provided the earliest indication of chariots on the Greek mainland. (77)

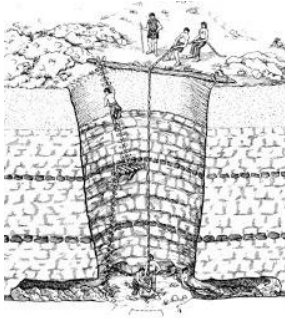


Figure 29: Model of shaft grave.

Note-2: Shaft grave:

Definition: At Mycenae, wealthy warrior chieftains and their families were buried in shaft graves, such as those found in "Grave Circles A and B" (walled enclosures) from the Middle or Late Helladic period. A shaft grave is a sizeable cistern-like structure entered through an opening in its roof. After the burial, the shaft is filled in with dirt. Some had sepulchral stones on top. J.B. Bury says women wearing gold diadems with household items beside them were also buried in these graves. (78)

Note-3: This note is the extract of the article on Mastaba at Wikipedia

The word Mastaba comes from the Arabic word for a bench of mud, likely because it resembles a bench seen from a distance. It is also speculated that the Egyptians may have borrowed ideas from Mesopotamia because, at that time, both cultures were building similar structures. (10)

The above-ground structure was rectangular, with sloping sides and a flat roof, about four times as long as it was wide, and rose to at least 30 feet in height. The Mastabas were built with a north-south orientation typical for any burial place in ancient Egypt. This above-ground structure had space for a small offering chapel equipped with a false door to which priests and family members brought food and other offerings for the soul (Ba) of the deceased. Because Egyptians believed that the soul had to be maintained to continue to exist in the afterlife, these openings "were not meant for viewing the statue but rather for allowing the fragrance of burning incense, and possibly the spells spoken in rituals, to reach the statue." (10)

Inside the Mastaba, a deep chamber was dug into the ground and lined with stone or bricks. The burial chambers were cut deeper until they passed the bedrock and were lined with wood. The exterior building materials were initially bricks made of sun-dried mud, readily available from the Nile River. Even as more durable stone materials came into use, the cheaper and readily available mud bricks were used for all but the most important monumental structures.

A second hidden chamber called a "serdab" was also built. 'Serdab' is a Persian word for "cellar". This chamber was used to store anything that may have been considered essential, such as beer, cereal, grain, clothes, and other precious items needed in the afterlife. The Mastaba housed a statue of the deceased hidden within the masonry for its protection. High up the walls of the serdab were small openings because, according to the ancient Egyptians, the Ba could leave the body, but it had to return to its body, or it would die. (10)

Article -3

Sanskrit influence on the Indus script

Abstract

There is a conflicting opinion about the language of the Indus script. Some linguists believe it was based on the Indo-European language; another group claims it was based on the Dravidian language. My findings show that the Indus script was a composite language consisting of the IE language and Egyptian hieroglyphics. I call the influence of hieroglyphics a Dravidian component.

My decipherment effort so far reveals that many Indus symbols resemble Egyptian hieroglyphs, and there is a close connection between these two writing systems. The Egyptian priests and scribes likely contributed to developing the Indus script along with Sumerian and Vedic priests. The Indus symbols show a composite culture of all these three great civilisations. It was a mixed culture 3500 years back, but scholars are unnecessarily quarrelling over that legacy as Aryan and Dravidian civilisations. Read my paper [Egyptian hieroglyphic influence on Indus script](#) for more information. I call the impact of Egyptian hieroglyphics the Dravidian component of the Indus script.

Research work of Mahadevan

After years of interpreting Indus symbols based on Dravidian ideas, Mahadevan finally took a reconciliatory approach in 2015. He states that even though the Indus scripts belong to the Dravidian language, they could be better read through the evidence available in the Vedic literature. The Dravidian ideas had declined after the entry of Indo-European people into the Indus Valley, and the symbols of the Indus script cannot be read through the present-day Tamil language. Iravatham Mahadevan has proposed interpreting the Indus script through Vedic literary evidence in his research paper dated 2015. Mahadevan states that the incoming Aryans had not entirely wiped out the Dravidian ideas because the invaders were not in large numbers. They probably entered the Indian subcontinent in small bands over many years. It's not a massive invasion.

Mahadevan theorised that the Aryan-speaking people migrated into South Asia in the second millennium BC in the wake of the decline and the eventual collapse of the Indus Civilization. By then, the Indus polity could have disintegrated into numerous smaller communities without effective central authority or leadership. The incoming Aryans were much fewer in numbers but could achieve **elite dominance** over the local population due to their better mobility and advanced weaponry. (79)

Mahadevan suggests that some segments of the Indus population, unwilling to be assimilated into the new social order, might have migrated eastward and southward. However, most people would have stayed back in the Indus Valley itself. With time, the local population would have switched to the dominant Aryan speech. Thus, the Indo-Aryan society was born, speaking the Indo-Aryan language but retaining much of the Pre-Aryan Dravidian cultural elements in religious practices, agriculture, craft traditions, and social institutions. (79)

Mahadevan suggests that it is crucial to recognise Vedic and the earliest Tamil cultures as two different parallels, which flourished in regions and in time far removed from each other with no possibility of mutual influence. Any common feature between the Vedic and Old Tamil can only be traced to their common descent from the same source, namely, the Indus Civilization. (79) I fully agree with the view suggested by Mahadevan; it is a moderate view and reasonably explains the Aryan and Dravidian conflict issue.

Cypher-war

In 2009, Rajesh Rao published a study that examined the sequential structure of the Indus script, or how likely it is that particular symbols follow or precede other signs. (80) In most linguistic systems, words or symbols follow each other semi-predictably. There are specific dictating sentence structures but also a fair amount of flexibility. Researchers call this semi-predictability "**conditional entropy**." Rajesh Rao and his colleagues calculated how likely one symbol is to follow another in an intentional order (81).

They compared the conditional entropy of the Indus script to known linguistic systems, like Vedic Sanskrit, and known non-linguistic systems, like human DNA sequences. They found that the Indus script was much more similar to the linguistic systems. Rao states that it is not proof that the symbols are encoding a language, but it is additional evidence that these symbols are not just random contact and the pairing of arbitrary signs. Rao further states that the Indus script follows patterns consistent with the characters coding a

language". (81) But not everyone agrees that the script is a language. In 2004, a paper by Steve Farmer, Richard Sproat, and Michael Witzel claimed that the Indus script was not a language (82).

Another challenge to the script's decipherment is a classic one: money. Wells believes that until universities and funding agencies make a concerted effort to foster the study of the Indus script, little headway will be made. "It has to be a cooperative effort, it has to be funded, and it has to have a home," says Wells (81) (83). Bryan Wells has accurately pointed out the problem with Indus script research. It is not because of intellectual deficiency on the part of Indians that the Indus script remains undeciphered. However, it is because of a lack of funding for this research. If enough funds are made available to some research group, this Indus code can be easily broken.

Indus script had remained undeciphered for a long time. There are some valid reasons for that. The Indus Valley civilisation flourished a long time ago, approximately 4000 years ago. The time gap is enormous, and the modern-day man cannot visualise the context in which these seals were prepared and what is written over those seals. The earliest Indus archaeologists made the fundamental mistake of identifying these excavation sites as "**Megapolises**", whereas, in reality, they were "**Necropolises**". This fundamental mistake made it difficult to determine and recognise the role of seals and their inscriptions. (84)

The Indus seals show characteristics of the priestly way of writing. The words were written in such a way that an ordinary person would not understand them, but another priest could read the inscription. This way of writing could have given priests extraordinary powers, and they could have claimed that the words were magical and had supernatural powers. The purpose of the seals seems to be magic, mysticism, and animal sacrifice.

Absence of Rosetta stone

The Indus seal inscriptions have many decipherments, some based on the Dravidian language and others on the Aryan language. But, none of the decipherers could prove anything convincingly because there is no reference point. Ancient Egyptian hieroglyphics code was broken using the tri-lingual inscription on 'Rosetta stone'. But no such bilingual records are available for Indus scripts so far. After working on this issue for many years, I found that the Indus script follows the hieroglyphic way of writing, and many symbols are common to both scripts. So, the '**requirement of Rosetta stone**' argument is no longer applicable.

The lack of a bilingual text is not an insurmountable obstacle; some scripts have been deciphered without them. Ugarit script writings were found in Syria (in 1929). Several words were only a single letter long, suggesting the Ugarit script used a consonantal alphabet written without vowels (as was the case with other early Semitic alphabets such as Hebrew). Applying letter frequency analysis to the problem, **Hans Bauer** tentatively assigned values to two Ugarit script letters, which were commonly used. Bauer then used the assignments to search the texts for the expected Semitic word for "king". Proceeding along these lines, he found the words for "son" and the god "Baal" name, eventually determining the values of several other letters. My experience with the Indus script is also on similar lines. (85) Commonly used symbols identified.

The first symbol I recognised was the "fish" symbol '𑀩' (Matsya), which stood for the "Ma" sound, as well as the concept of the "**dead man's soul**" (Pithru/Manes/ancestor) (86). The second symbol identified was the '**Kavu**' symbol '𑀫𑀺', representing the idea of '**Sacrifice.**' (87) These two symbols were the most frequently used symbols of the Indus script. Identifying these two symbols gave me a breakthrough, and my experience was similar to that of Hans Bauer. (85)

The direction of reading the inscriptions

Another major problem in reading the Indus inscriptions is the direction from which the inscription should be read. There are many ways of writing: left to right, right to left (or) the Boustrophedon way. While reading the Indus inscription, the reading should start from the side the animal faces. This way of writing was the primary convention of the Egyptian hieroglyphic writers; Indus scribes meticulously followed the same. This feature shows the influence of ancient Egyptian civilisation on Indus civilisation.

Indus inscriptions are written in an 'Ideogram' (Idea)

Logograms are visual symbols representing words rather than the sounds or phonemes that make up the word. It is relatively easier to remember or guess the meaning of logograms, while it might be somewhat more complicated to remember or imagine the sound of alphabetically written words. Modern examples of logograms include the pictorial representation of toilets of "Ladies" and "Gents" by simply showing the picture of a "Woman" or "Man" in an AirPort or Public place. The idea of "Gent's Toilet" or "Lady's Toilet" is expressed through pictures instead of written letters, which is more convenient and practical in a multilingual situation. (88)

Decipherment efforts show that the Indus inscriptions are written mainly in the '**Ideogram**' way. However, a few cases of '**logo syllabic**' way of writing also exist. The best example is the word '**Pithru-Karma**', frequently used in Indus inscriptions. This word is written in an 'ideographic way' and 'logo-syllabic way'. Iravatham Mahadevan first advocated the 'ideographic way' of interpreting Indus Valley civilisation symbols in 2014 (11). However, his idea that those symbols communicated trade transactions of the Dravidian people has not progressed much.






Sacrifice to satisfy souls of Pithrus (Ancestors)



Figure 30: Inscription showing the words 'Pithru Karma'

The majority of the seals are oriented towards the Pithru Karma ceremony. This finding substantiates my earlier theory that Indus excavation sites are burial grounds, not megapolises as popularly imagined.

Table 1 Pithru Karma

				
Ancestors (This symbol looks like an older man walking with a stick)	Upraised Hands-- symbol with a fish symbol inside (composite symbol)	Yajna symbol. It looks similar to the modern Hindi full-stop symbol.	Mountain	God with stick
Pithru	Ka+ma = Karma	Yajna	Indicates mountain god (or) Kur the nether world	Messenger God with the stick as his weapon



The Mountain symbol means the mountain god, most probably the God Shiva (or) Enlil of Later Sumerians(or) any god of death like Varuna or Osiris. The second possibility for the mountain symbol is that it could have indicated the '**Kur**', the nether world. (89) The outcome of the analysis is that the inscription reads as '**Pithru-Karma –mountain god (Kur)– messenger god**'. The ceremony was carried out to please the mountain god (God of death), and the sacrificial offerings were sent through the messenger god. (72) "Pithru–Karma" means the annual death ceremony (Thithi) during which rituals are carried out with Yajna. (90) In modern days, "Fire sacrifices" are conducted with vegetarian sacrificial materials. But it looks like an animal sacrifice was the main component of the "Yajna" ceremony in the olden days.

The upraised symbol indicates the dead person's 'Ka' (soul). The fish symbol inside the 'ka' symbol becomes a composite symbol with the syllable sound of '**Karma**.' (36). One crucial point noted here is that the word 'Karma' is written in the Sanskrit language, not in a Dravidian language. The 'Ma' sound in the word 'karma' is given by the Sanskrit word '**Matsya**' to the fish symbol. If it had been a Dravidian word, it would have become 'Karmee', which has no meaning. (The fish is called '**Meen**' in the Dravidian language). This pictogram is the best example supporting my 'Sanskrit theory'. This pictogram has been written in a logo-syllabic way.

Ritual recorded in the seal - Karkida Vavu

Karkida, the last month of the Malayalam calendar from July to August, has some religious significance for Hindus. *Karkidaka Vavu Bali*, also called *Bali*, is the sacrificial ritual performed in memory of the departed souls of ancestors. On the day of *vavu* or *Amavasya* (new moon day), people belonging to the Hindu religion gather on the riverbanks and beaches to offer 'Bali'. Bali means sacrifice; in the olden days' blood sacrifice would have been carried out, but nowadays, no blood sacrifices are performed; only vegetable materials

are placed as offerings to gods. People believe that the departed souls attain `moksha (liberation) if the ritualistic homage is performed on *Karkidaka vavu*. (91)

Men, women and children offer Bali to their ancestors. Thousands of people throng the beach on that day. Other ingredients of the Pooja are cooked rice, water, etc. Before commencing the ritual, all these materials are placed on a banana leaf. Men wear only a dhoti during the ceremony, and the offerings are done on the banana leaf, which will finally be immersed in the seawater. (91)

Importance of Karkida Vavu Bali

Hindu customs give much importance to the rituals to be performed after death. According to the Hindu custom, if a family member dies, the younger ones must perform Bali (also called *Pithru Tharpanam*) to liberate the soul from the shackles of this worldly life to help the soul achieve eternal peace. The Bali carried out on *Karkidaka Vavu* day is called Vavu Bali, which is greatly important. The regular custom is to perform the ritual based on the calculations on the star of the day the family member has died. However, Karkidaka Vavu Bali is performed regardless of these calculations. The rites are conducted according to Hindu custom and performed on the beaches and waterways. Hindus in Kerala never fail to perform this ritual on the day of Karkida Vavu. (91).




A

B

Pazu - Karkida - Dvikavu







The two seals given above are similar in one way. Even though the pictures depicted are different, the inscriptions are the same. These inscriptions may look different, but if they are properly analysed, it can be seen that both inscriptions are variations of the same.

The only difference between these inscriptions is that the "Man" logo appears at the end of the seal inscription(A). The same symbol of "Man" occurs at the beginning of the inscription in the seal(B). The conclusion is that the subject matter of the inscriptions is the same in both seals; the positional change of the "Man" logo does not alter the inscription's meaning.

More information has been obtained during the analysis process. The third logo in the seal (A) is not visible. But, considering the repetition of the same logos and sequence of logos, it can be assumed that the missing logo is '*dvi-Kavu*' . It looks like the logo of the







"Man" indicates a person who was sacrificed. The sacrificial animals, as well as men, were called "**Pazu**". If the word "**Pazu**" is adapted for the logo "Man", it makes sense. Adding the word "**Pazu**" at the beginning of the end does not affect the sentence's meaning.

Analysis table for the inscription in the seal (A)

1	2	3	4	5	6
					
man	crab	crab	'Kavu' symbol with the number two symbol inserted in between	fish	Kavu-symbol
Man sacrificed	Both these crab symbols (2&3) should be read together as 'Karkida ritual	Both these crab symbols (2&3) should be read together as 'Karkida ritual	dvi-Kavu means it is a sacrifice for two entities, gods and Pithrus.	'Matsya' Means the Pithru. (86)	'Kavu' in the Tamil language means 'sacrifice.'

The resulting sentence is "**Pazu-Karkida-Dvikavu-Pithru-sacrifice.**" This word indicates a ceremony similar to Kerala's "**Karkida Vavu**" described above. This ceremony is devoted explicitly to pleasing "Pithrus"(ancestors). The conclusion is that the ceremony mentioned in the above given Indus seal is the same as those "Pithru Ceremonies" followed all over India. However, the specific name of the ceremony, '**Karkida-Kavu**,' is still used only in Kerala.

Analysis table for the inscription in the seal (B)

1	2	3	4	5	6
					
crab	The Crab symbol with a stick symbol across gives the 'da' sound here	Kavu-symbol	fish	Kavu	man
Karkida ritual. These symbols (1 and 2) should be read together as Karkida.	Karkida ritual. These symbols (1 and 2) should be read together as Karkida.	Kavu – may be single Kavu (Or) double Kavu	The fish symbol means 'Pithru/manes/ ancestor' here. (86)	Kavu	Man sacrificed

It could be read as '**Karkida –Kavu –Pithru--Kavu –Pazu**'. This word, Karkida, could indicate a ritual similar to '*Karkida Vavu*' of Kerala, which is devoted to pleasing 'Pithrus'(ancestors). The first two graphemes should be read together as 'Karkida', indicating 'Karkida ritual'. Finally, the meaning is the same as in the above-given seal-A. The only difference is that the 'Danda' (Stick) symbol has been introduced in this inscription. The stick symbol clarifies the word as 'Karkida'. The term 'Danda' is another example of how the Sanskrit language was used in the Indus Valley period.

The term '*Karkida Kavu*' has been transformed into '*Karkida Vavu*' in present-day Kerala. This transformation might have happened mainly after the introduction of the Buddhist concept of 'Non-violence' and general aversion towards animal sacrifice. It looks like those Hindu priests had stopped the animal sacrifice but continued with the ritual to please Pithrus (ancestors).

Mams-Astaka

The best example of the 'Vedic ritual' in the Indus inscription comes from the word 'Astaka'. This term is frequently used in many Indus inscriptions and is employed in various permutations and combinations. (92) The word 'Mams' means 'meat' in Sanskrit. The word 'mAMsASTakA' means the forenoon of the 8th day in the dark half of the month Māgha; on that day, meat or flesh was offered to deceased ancestors. (93)



Figure 31 Inscription showing the symbol 'leaf messenger'.

1	2	3	4	5	6	7
Garhapatya -- ceremony	Yajna symbol	crab	fish	fish	Leaf	Kavu symbol
Garhapatya Yajna	Yajna	Karkida	Matsya	Matsya	Messenger	Kavu means sacrifice in Tamil
householder's fire	Yajna	Karkida month ritual/sacrifice	Fish with horns indicates second-generation Pithru	Fish with a dot show first-generation Pithru	Leaf messenger	The sacrifice of a bull was made

This is a 'Vedic ritual' and shows the influence of 'Vedic culture' in the Indus Valley civilisation. The inscription reads, "Garhapatya- Yajna – Karkida month – leaf messenger - Kavū". The sentence means, "House holder's Yajna – Karkida month – sacrifice for two generations of Pithru- leaf messenger –ceremony –sacrifice". The figure of the bull in the seal shows a bull was sacrificed on that occasion. Two consecutive symbols of 'fish' stand for two generations of Pithrus. The leaf symbol indicates the 'leaf-messenger', discussed in the following paragraph.

Leaf-messenger symbolism



The figure beside indicates a god or man carrying a stick and in a walking position. He is also in Pipal (or Betel) leaf shape. It could be a god or an ordinary man. All the Indus seal inscription symbols can be easily interpreted with Vedic rituals mentioned in the "Grihya-Sutra." Reading the Grihya-Sutra indicates that the Vedic people used such a messenger to convey their sacrifice to gods or Pithrus (Manes).

Figure 32: IVC symbol shows God Tammuz.



At this stage, it is relevant to introduce another symbol exhibiting a similar idea of 'Messenger God' here. The above 'water-carrier' symbol indicates the Sumerian god Tammuz. I gave a detailed presentation on the symbol designated the act of Tammuz supplying milk to all the participants in Inanna's marriage ceremony. (94) However, it is possible that the symbol could have merely indicated a messenger god. This god carried the sacrificed meat to the gods in the netherworld in his '*Kavadi*'. It looks like the role of carrying the sacrificed meat was taken by the 'god Agni' in the Vedic period. The water carrier symbol seems to belong to the old layer of the Indus civilisation.

Agni-stoma / Jyotir-stoma Yajna' -- for uplifting the dead man's soul to heaven



The above two graphemes are very peculiar and difficult to explain. At least the symbol of the ladder is elementary to identify. However, the second symbol is formidable to ascertain. Fortunately, the more challenging is a grapheme to interpret the best and most precise information that comes out of such a grapheme. These graphemes indicate the idea of 'raising the dead man's soul to heaven. The 'ladder' symbolises the ascending pathway to heaven. Wherever such 'ideogram' appears in Indus inscriptions, such an ideogram gives the meaning of '*Jyoti stoma Yajna*'. (95) This Yajna, performed to uplift the soul is typical of 'Vedic civilisation'. These Vedic ideas expressed in 'Indus seal inscriptions,' support my 'Sanskrit language theory'.

Article -4

Similarities between the Minoan civilisation and the IVC

Abstract

There is a strong perception that the Indus Valley Civilisation (IVC) sites were metropolises of ancient times. But I have proposed an idea that those places could have been necropolises. This idea emerged from Hans Georg Wunderlich's views on Minoan civilisation. Now, I have presented here some of the similarities between these two sites to bring out the cultural influence of Mediterranean culture in India.

Hans Georg Wunderlich

Hans Georg Wunderlich was a German geologist. During his geological studies in Crete, he became aware of the palace of Knossos. He disagreed with Arthur Evan's thesis that the Minoan civilisation had been remarkably peaceful, pointing instead to evidence of a pronounced cult of the dead similar to that of the ancient Egyptian culture of the Old Kingdom.

In the book "The Secret of Crete" (96), Wunderlich discusses various issues emanating from the Minoan excavations from the geological point of view and identifies many contradictions in Evans' theories. For example, the bathtubs are utterly unsuitable for bathing since their sheathing is not made of water-proof material, and there are no drainage holes in those bathtubs. He considered the light wells to be ventilation ducts. The flooring of Mino's palace was laid with white gypsum, which could not withstand the wear and tear of the regular floor like marble. Further, the Mino's palace has been constructed like a labyrinth, with cyclopean walls and a maze-like structure, which is not the characteristic of a palace but suits very well the mythological story of a maze in which the Minotaur lived.

Wunderlich also argues that the “palaces” and “villas” were permanently inhabited, as there was no water supply. The so-called water cisterns (wells) are shallow and could not have served the purpose of the water cistern. Wunderlich identifies them as shaft graves. Wunderlich, therefore, theorises that the population lived in the plains, and the so-called villas and palaces were mortuary temples. (97)

My interpretations of IVC are similar, based on Wunderlich’s idea. I believe that the IVC sites were necropolises, similar to Minoan necropolises. However, Indian archaeologists have wrongly identified them as metropolises.

Minoan civilisation

Knowing about Arthur Evans is important before going into the Minoan civilisation. Sir Arthur John Evans (1851 – 1941) was a British archaeologist most famous for unearthing the palace of Knossos on the Greek island of Crete. Evans had been deciphering script on clay tablets of Knossos, Crete, in 1894, when the island was declared an independent state in 1900; he purchased the site and began his excavations of the palace ruins. Arthur Evans found 3,000 clay tablets during excavations and worked on transcribing them. The transcriptions clearly showed that the tablets bore traces of more than one script. Evans dated the “Linear-A tablets at Knossos ” immediately before the catastrophic Minoan civilisation collapse around 1500BC.

Based on the ceramic evidence and stratigraphy, Evans concluded a civilisation on Crete before the Mycenae civilisation. (98) The vast ruin of Knossos spanned five acres and had a maze-like quality to it that reminded Evans of the labyrinth described in Greek mythology as having been built by King Minos to hide his monstrous child (Minotaur). Thus, Evans dubbed the civilisation once inhabiting this grand palace like the Minoans. By 1903, most of the palace was excavated, bringing to light an advanced city containing artwork and many writing examples. Numerous scenes depicting bulls were painted on the palace, leading Evans to conclude that the Minoans worshipped the bull.

Source of the Minoan alphabet

In his 1901 work “**Scripta Minoa**”, Evans claimed that most of the symbols for the Phoenician alphabet are almost identical to the many centuries older, Ca 1900 BC, Cretan hieroglyphs. Modern scholars now see it as a continuation of the Proto-Canaanite alphabet from ca. 1400 BC, adapted to writing a Canaanite (Northwest Semitic) language. The Phoenician alphabet seamlessly continues the Proto-Canaanite alphabet from the mid-11th century.

The Minoans were one of the societies that flourished in and around the Mediterranean Sea during the Bronze Age. The Minoan culture flourished approximately from 3000 to 1500 BC. This Mycenaean culture superseded the Minoan civilisation. These civilisations had much contact with each other, sometimes making it difficult to judge how much the Minoans influenced or were influenced by their neighbours.

Chronology and history

S.No	Name of the Period	Age
1	Pre palace period	7000 BC – 3000 BC
2	The peak of Minoan culture (Note that this period coincides with the peak cultural zenith of IVC)	3000 BC – 1500 BC
3	Neo palatial period (New Palace period) (Belonging to Bronze Age)	1700 BC- 1600 BC
4	Santorini volcanic Eruption	1600 BC
5	Island captured by Mycenaean Greeks	1400BC
6	Final decline (This decline coincides with the arrival of sea people, which resulted in the collapse of bronze age civilisation all over Mediterranean littoral states)	ca 1200 BC

(The chronology periods are roughly rounded off for easy reference – not accurate ones)



Map 1: Map of Crete and Santorini.

The Neo palatial period represents the apex of the Minoan civilisation. A short time after the catastrophe of the Santorini volcanic eruption, around 1500 BC, the Mycenaeans conquered the island. These victorious Mycenaean people adapted Linear B as their script, an archaic form of Greek. After a century of partial recovery, most Cretan cities and palaces declined in Ca 1300 BC. Knossos remained an administrative centre until 1200 BC. The final destruction was in the hands of sea people, who destroyed all the bronze age

civilisations of Mediterranean coastal states.

Society and culture

There is a picture(fig-33) of three women standing side by side in the Knossos palace. These women are depicted wearing an upper garment that is open to the navel, leaving their breasts exposed. They also had short sleeves and layered flounced skirts. Based on this picture, Arthur concluded that exposed breasts were the style of Minoan women of that time.



Figure 33: Women fresco with exposed bosoms.

This description of women's dresses exposing their breasts is highly misleading. Wunderlich says it was a mourning practice,

revealing the breasts to show their grievance. There was a similar practice in Tamil Nadu to express their mourning. A few decades ago, the Widowed women of Tamil Nadu wore white saris, discarding coloured sarees as a mark of widowhood. In some communities, widowed women don't wear the blouse but cover their upper body with a white saree. It is a vanishing practice and is gradually being abandoned now. Thus, exposing the breasts could be the mourning practice in Tamil Nadu.

Beating the breast as a sign of grievance is a common practice all over South India. Further, all widowed women will join together and lament, beating their breasts at the house of mourning daily for 40 days. Sometimes, professional women mourners consisting of widows will be employed for this purpose. Professional women will lead the mourning lamentations, and other female relatives of the deceased person will join the mourning. All these customs are vanishing, and no trace of these customs will be left out after some time. The mourning period lasts 40 days, equivalent to a mummification period of 40 days. This forty-day period is another cultural influence of Mediterranean culture on south India.



Figure 34: Bull leaping fresco in Knossos.

Bull leaping has become controversial (fig-34), and some experts say it was an extreme acrobatic act. Some professional bullfighters say that leaping over a bull is not possible at all, and such an act will lead to death in the horns of a bull. After careful consideration, Wunderlich concludes that it was a religious ritual in which young men and

women were allowed to be gored by the bull. Another possibility is that it was something like funeral games, as Homer mentions in Ulysses. Funeral games of the Homer period are not bullfighting, but they could have been the funeral game of the Knossos.

The influence of this ancient game could be seen even now. Bullfighting and matadors are still prevalent in Spain and were once widespread throughout Mediterranean areas for a long time. This sport is still famous in Tamil Nadu and survives with cultural support and enthusiasm. It is possible that during the height of the Indus cultural period, bullfighting must have been the popular funeral game of the Indus people, and only remnants of this cultural event still survive in Tamil Nadu.



Figure 35 Bullfighting scene in an IVC seal.

The seal presented beside shows that the bullfighting game was part of the cultural ethos of IVC. Wunderlich states that young men and women were gored to death as an act of sacrifice. But in Tamil Nadu, it is represented as an act of bravery and entertainment. Bullfighting is another cultural legacy

of Bronze Age civilisation in India. It looks like the IVC was the outermost periphery of the Bronze Age culture of Europe.

Even in the mythological story of Theseus and the Minotaur, it is not portrayed as a hopeless event. Father of Theseus, king of Athens, eagerly awaits the return of his son. That shows the possibility of someone returning alive after participating in the bullfight with the Minotaur. King of Athens gives prior direction to his son and captain of the ship that the sail should be changed to white while returning home if his son Theseus was alive after encountering the Minotaur. Because of fate, Theseus forgets his father's instruction and returns with black sails. In the act of absolute sorrow, the king commits suicide without knowing the facts, even before the ship could reach the shore. It looks like Theseus was sailing to Crete with the black sail as a sign of grievance to attend some funeral ceremony, and bullfighting seems to be part of the funeral ceremony. It looks like funeral and marriage ceremonies were essential events that bonded the people together in ancient societies. Even now, these ceremonies play an important role in uniting people in India.

Language and writing

Despite the number of tablets found, knowledge of the Minoan language is scant. Sometimes, the Minoan language is referred to as Eteo-cretan. However, this presents confusion between the language written in Linear A and the language written in an Euboean-derived alphabet after the Greek invasion. While the Eteo-Cretan language is suspected to be a descendant of the Minoan, there is no substantial evidence for this.

Approximately 3,000 tablets bearing writing have been discovered so far; many are inventories of goods or resources. Some could be religious inscriptions associated with a cult. Archaeologists concluded that most of these inscriptions on tablets are concise economic records rather than dedicatory inscriptions; translating the Minoan language remains a challenge. But Wunderlich gives a contradictory explanation of these tablets. (96) He says that most of these tablets describe the number of ewes and rams sacrificed in memory of the dead person or offered to the mortuary temple as an act of contribution to the God of death.

The token with the details of sacrifices made to god could have been kept along with the mummified body, which was evidence of their devotion to the gods. This token was supposed to help the dead person's soul to traverse the underworld. Most probably, the seals would have been presented before the gods at the time of judgement in the underworld. This explanation of Wunderlich seems more logical than the interpretation that it was an accountancy record of a sheep herd, giving details of the number of ewes and rams. Note the similarity of the ideas with IVC seals; I have given many interpretations based on this idea, which suits the Indus seals and their inscriptions well.

In the Mycenaean period, Linear A was replaced by Linear B, recording a very archaic version of the Greek. Michael Ventris successfully deciphered Linear B in the 1950s, but the earlier scripts remain a mystery. Unless Eteo-cretan truly is its descendant, perhaps during the Greek Dark Ages, during the economic and social collapse, the Minoan language became extinct.

The Secret of Minoan Palaces

The traditional archaeologists led by Sir Arthur Evans explain that the Minoan labyrinth was the palace of King Minos. In contrast, the author of the book "Secret of the Crete", H.G. Wunderlich, gives an entirely different view and theorises that it was not a living palace but a funerary complex. (96) He further postulates that the dead were buried in a homely environment, with all facilities like a residing house. That was the character of the cult of the dead. Modern-day archaeologists have mistakenly identified them as palaces for the living. The Wrong notion created by Evans has not been corrected even after many decades. Similar is the case of Indus Valley civilisation excavation sites; these sites contained mortuary temples, funeral palaces and funerary houses, which had been wrongly identified as metropolises. The primary purpose of this article is to bring forth the similarities between these two necropolis cultures.



Figure 36: Funeral jars? or storage jars?

During digging at the Minoan palace, Evans found many Pithoi, which he said were used for storing olive oil and food grains, whereas Wunderlich says that they were funeral jars in which the dead bodies were kept for preservation. Note the similarity of this idea with Indian archaeological findings. Mega-sized funeral pots have been found in many places in South India.

These mega-sized pots were used for keeping dead bodies, which had been accepted as a fact by Indian historians. Still, many European historians cannot comprehend this idea; the above-shown pithoi could be a funeral pot.

Later, in the following years, the descendants of the dead person used to visit the mortuary temples and pay their respect; simultaneously, they could have consulted their ancestors through oracles before making any significant decisions. Here, the role of priests was that of a medium to consult the dead people's spirits and translate the same to the living persons. It could have provided an excellent means of living for those priests. Present-day priests have transformed themselves from consultants of the 'dead' to 'living God' communicators. Because of this total transformation of religion, we cannot understand the old way of living. The relevance of this Minoan cult to the present discussion in this article is that a similar cult might have existed in Indus Valley Culture. The present-day remnants at Mohenjo Daro and Harappa are likely to be the remnants of funeral complexes and houses.

Main entrance
to the labyrinth
is on the
western side

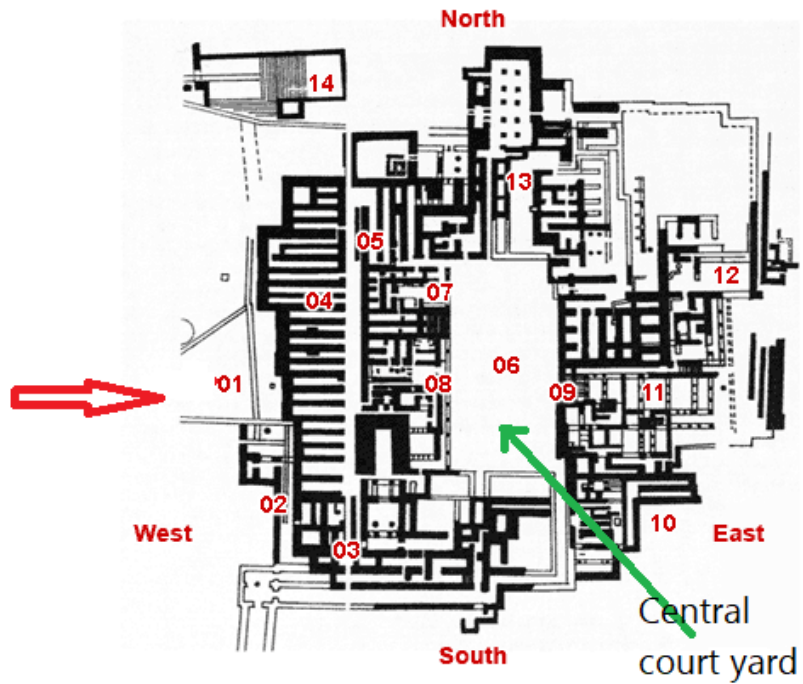
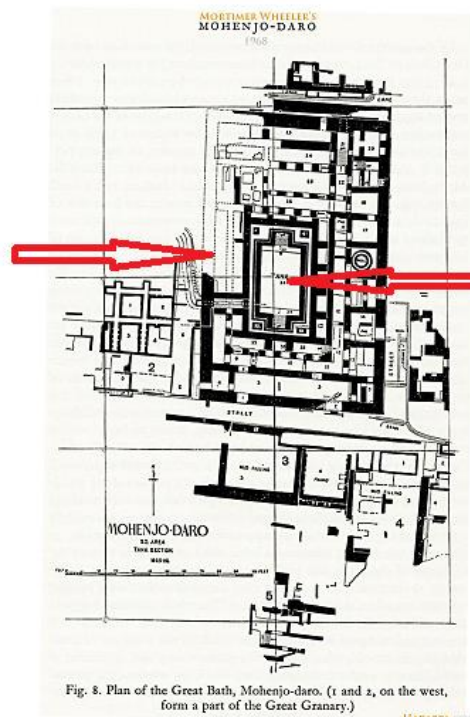


Figure 37: Map of Knossos.

Map courtesy -explorecrete.com

Most probably the
entrance to
Mohenjo Daro
citadel would have
been through western
side.



The inner court
yard the so
called great
bath

Fig. 8. Plan of the Great Bath, Mohenjo-daro. (1 and 2, on the west, form a part of the Great Granary.)

Figure 38 Map of Mohenjo Daro.

Map courtesy Harappa.com – Original map drawn by Mortimer Wheeler

See the similarities between the above-given maps. First is the plan of Knossos, and the second map is that of Mohenjo Daro, drawn by Mortimer Wheeler. Both maps show an inner courtyard surrounded by labyrinthine structures with maze-like quality. The inner courtyard has been wrongly identified as a great water bath by Indian archaeologists; in reality, it was an inner courtyard where animal sacrifices would have been carried out. I have given a detailed analysis of why it was not a water tank in my article, '**Necropolis theory on IVC**'. (2) Read that article for more information.

Wunderlich correctly identifies the correct purpose of the inner courtyard. He states that the bull-leaping ritual could probably have been conducted here, or the youths would have been gored to death by a bull in the inner courtyard. It indirectly says that human sacrifice was carried out here. I am moderate in my view; my view is that the bull sacrifice would have been carried out in this inner courtyard and, sometimes human sacrifice.

Wunderlich also points out that the entrance to the labyrinth of Knossos is on the western side, which is the direction of death. In a typical temple or palace, the entry will always be on the eastern side, which was the cultural practice in bronze age civilisations and procedure still being followed in India. On which side is the entrance to the citadel for Mohenjo Daro and Harappa is unclear. It needs verification.

Egyptian hieroglyphic influence on Indus script

At this juncture, it is pertinent to mention that my research on deciphering the Indus script has yielded some vital information. It is seen that many Egyptian hieroglyphics have been used at a fundamental level in Indus script writing. Egyptian priests and scribes had likely entered IVC during the peak period of Indus script writing. I have written a separate article under the title, '**Indus symbols follow the Egyptian Hieroglyphic way of writing and ideas.**' Read this article for more information on this issue. (37) It is relevant to note that Wunderlich correlates all of Minoan civilisation's achievements to Egyptian civilisation. It is likely that the cultural aspects of Minoan civilisation have not directly reached IVC, but the influence is directly from Egyptian culture rather than Minoan civilisation.



Figure 39 Picture of a courtyard in Dholavira.

The picture beside shows two pillars in a courtyard; this picture is from Dholavira. The website Harappa.com states that those pillars could have been used as 'entrance pillars.' Two pillars are associated with an entrance. These pillars are neatly polished. As per Harappa.com, these two pillars could be a form of entry into a town, temple or a place of significance. (99)

The picture clearly shows that those pillars are in the middle of a courtyard; the inward entrance and exterior entrance are visible. I think that those stone pillars would have most probably been used as sacrificial stakes.

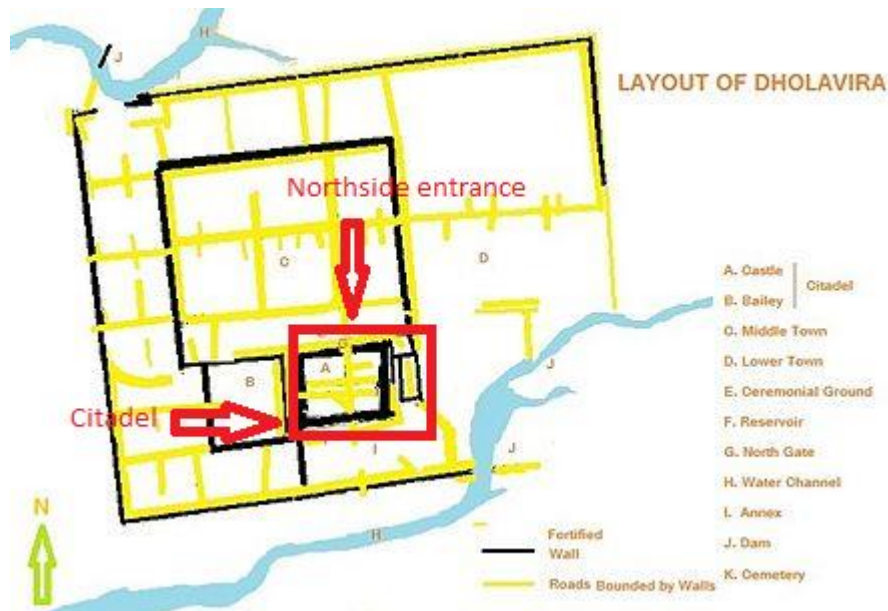


Figure 40 Map of Dholavira.

Northsides' entrance of Dholavira citadel

The above-given layout of Dholavira shows the entrance to the so-called citadel on the northern side (marked as 'G' on the map). I have already provided a detailed analysis that the Dholavira citadel is the remnant of a 'pyramid', not a fort. For more information, read my article, 'Dholavira is a necropolis'. (100) The entrances to the pyramids are always through the northern side. (101) A Similar construction procedure is also seen in Dholavira, which substantiates my theory of the existence of a pyramid there. Besides, the lower citadel faces the eastern side, which again was a construction procedure for a pyramid. The temples attached to pyramids always faced the east side. (101)

Descent into the underworld

The consultation with the dead was a widespread practice in Homeric times, and even before that, they were called oracles in latter-day classical Greece. This cult of consulting the dead reminds us of similar events in Homer's epic 'Odyssey.' Ulysses enters the underworld to consult his dead mother; the narration given by Homer describes in a lively fashion the religious ritual of consulting the dead. Similarly, Hercules also descends into the underworld to bring his friend **Iolaus** back into the living world and succeeds in his efforts. All these stories of heroes visiting the underworld bring forth the nature of religion and customs of ancient times. And the underworld visited by Ulysses and Hercules must have been the necropolises like Knossos and IVC sites.

Article -5

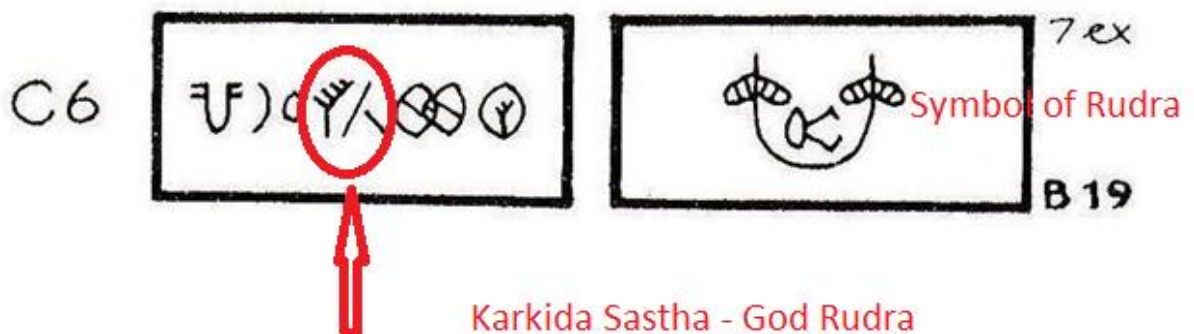
Rebus principle in IVC scripts

Abstract

Indus scripts are generally written in a logographic way. However, few cases of logo-syllabic writing using the rebus principle exist. In this article, I would like to present the rebus writing I have encountered.



The symbol beside indicates 'three bricks' tied together and an offering on the top. (Or) it could be a brick-making mould. The symbol does not mean mere 'brick'; it indicates the *Istika* ceremony. Istika means 'brick'. The brick symbol has been used since the word 'Istika' (brick) is similar to the Istika ceremony. It is a clear-cut case of using the rebus principle in Indus script writing. For more information, read the article, 'brick symbol indicates istikrta ceremony'. (102)



Rudra's name is on one side of the copper tablet, and the other side shows the symbol of Rudra (i.e. crab within a pipal tree). Pictures reference and courtesy –book of Asko Parpola (Page-no. 112)

The second case – Sastha (God)

The word 'Sastha'(god) is still used in Tamil and Malayalam. God Ayyapan is generally called '**Sastha**'. Wikipedia article on '**Ayyappan**' says that 'Sastha' means 'teacher'; Sanskrit dictionaries do not attest to this idea. (103) The word is likely derived from '**zakhashtha**', which means '**branch living God**'. (90) This name 'Zakhstha' could have been transformed into the word 'Sastha' today. The word 'Zakha'(Branch) had been used for 'Zakhastha'(branch living god) using the rebus principle because both words sound similar.

Article -6

Logo syllabic way of writing in Indus script

Abstract

Generally, Indus scripts are written in a logographic way, just like Egyptian hieroglyphics. However, there are few examples of logosyllabic writing in the Indus script. Those examples are presented here.



Pithru - karma
logosyllabic
way of writing



It is relevant to note here that the upraised symbol indicates the '**Ka**' (soul) of the dead person. The fish symbol inside the 'ka' symbol becomes a composite symbol with the syllable sound of '**Karma**'. (36)

One crucial point is that the word 'Karma' is written here in the proto Indo European (PIE) language, not in a Dravidian language. The 'Ma' sound in the word 'karma' is given by the PIE word '**Matsya**' to the fish symbol. If it had been a Dravidian word, it would have become 'Karmee', which has no meaning. (The fish is called '**Meen**' in the Dravidian language). This pictogram is the best example supporting my 'Sanskrit theory'. This pictogram has been written in a logo-syllabic way.

The second example of a logosyllabic way of writing



Karkida -
Logosyllabic
way of writing

1	2	3	4	5	6
crab	The crab symbol with a stick symbol across gives the 'da' sound here	Kavu- symbol	fish	Kavu	man
<u>Karkida ritual.</u> These symbols (1 and 2) should be read together as Karkida.	<u>Karkida ritual.</u> These symbols (1 and 2) should be read together as Karkida.	Kavu – may be single Kavv (Or) double Kavv	The fish symbol means 'Pithru/manes/ ancestor' here. (86)	Kavu	Man sacrificed

It could be read as '**Karkida –Kavu –Pithru--Kavu –Pazu**'. This word "Karkida" could indicate a ritual similar to '*Karkida Vavu*' of Kerala, which is devoted to pleasing 'Pithrus'(ancestors). The first two graphemes should be read together as 'Karkida', indicating 'Karkida ritual'. The '**Danda**' (**Stick**) symbol has been introduced in this inscription to give the "Da" sound. The stick symbol clarifies the word as '**Karkida**'. The term '**Danda**' is another example of how the Sanskrit language was used in the Indus Valley period. At the same time, it is also the second example of **the logo-syllabic way of writing**. Read the article, '**Sanskrit Influence on Indus Script**' for more information. (104)

Article -7


Indus seal inscriptions revolve around the 'Funeral ceremonies' of ancient Hindus.

Abstract

So far, the Indus scholars think the Indus seals indicate some tokens used in trade transactions. However, I believe that the Indus seals were prepared specially for funeral ceremonies, and the inscriptions mention the type of Yajna and the gods to whom the sacrifices were performed.

The word '**Shraddha**' means '**faith**'. Shraddha is the ritual performed for the Pithrus with complete faith. Shraddhattva Pinda, Pithru Puja (ritualistic worship of deceased ancestors), and **Pithru Karma Yajna** are sacrificial rituals performed for dead ancestors.

Symbol of the firepot

Many Indus seals have a '**fire pot**' [] like symbol. Although this symbol looks like a firepot, the word expressed is not 'Agni'; the intended word is '**Pithru-Karma**'. (14) The word '**Pithru-karma**' fits well when reading the sentence in conjunction with nearby symbols. It should be noted here that these IVC seals relate to a period before the **Rig Veda**, and during that time, Agni was not a significant god but a mere facilitator. In the later Vedic period only, Agni became an important god.

Tilak mark on the forehead

The second possibility is that this symbol [ॐ] could indicate the tilak mark worn by Hindus on their forehead. Some scholars believe that the red colour is a symbol of blood. In ancient times, in Aryan society, a groom used to apply his blood **on his bride's forehead to recognise wedlock**. The existing practice among Indian women applying a round-shaped red Tilaka called Bindiya or Kumkum is a survival of this practice. (105) The above statement on the website shows that the red colour of the tilak mark could be due to the use of blood. In modern days, blood has been replaced by red colour red mineral soil in the case of men and turmeric powder mixed with lime powder in the case of women. Turmeric powder mixed with lime powder will give the red powder.



Figure 41: Photo showing 'Urdhva Pundara'.

Picture courtesy - (106)

The "**tilaka**" mark is created by applying powder or paste to the forehead. The **Vaishnava tilaka** consists of a long vertical marking starting from just below the hairline to almost the end of one's nose tip, and they are also known as **Urdhva Pundra**. It is intercepted in the middle by an elongated 'U'. The other important tilaka variant is often worn by the followers of Shiva, known by the names of Rudra-tilaka and **Tripundra**. It consists of three horizontal bands across the forehead with a single vertical line or circle in the middle. **This tilak mark is traditionally made with sacred ash from fire sacrifices**. (106)

The Wikipedia article shows that '**ash from fire sacrifice**' was used as a tilak mark. This statement indicates that in ancient times, blood from sacrificed animals could have been used as a red tilak mark to show the gods and men that a blood sacrifice had been made in honour of the god or Pithrus.





Urduva Pundaram

The third possibility is that this symbol [ॐ] could indicate the goddess, Laxmi. The Urdhva Pundra is the tilaka used by followers of the **Vaishnava** sect. The figure drawn represents Narayana's feet and goddess Lakshmi in the middle. (107)

The above-given narration gives two other possibilities for the symbol [ॐ]; however, all these possibilities indicate only one ritual: the sacrifice of a bull and applying its blood on the forehead of the sacrificer and other participants in the sacrifice. The word "Tilaka" or "Goddess Laxmi" does not give coherent meaning in conjunction with symbols adjacent to the inscription. But, the term "**Karma**" gives a consistent sense with contiguous symbols.

(14) Hence, this symbol [ॐ] could be read as "**karma**". The word '**Pithru-karma**' appears in

many Indus seals. Some of them are reproduced below for analytical study. Details are as given below:


	<p>(Read from right to left) -- Kavu (𑀲𑀺) (108)-- Grihapathya (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) (109) -- Yajna symbol (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) ---- Pithru (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) (fish ancestor)- (86)-- - karma (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺)--- Number three means 'dangerous' (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) -- (24) --- Astaka (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) means the eighth day (God Rudra) (Arrow symbol) (73)</p>
 <p>M-1723 a bis</p>	<p>(Read from right to left)-- Karkida (Month/God Rudra) (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) (73)---Pithru-Karma (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) (14)-- Dangerous gods/Pithrus (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) (24)-- Bangles (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) Protection symbol / (or) mother goddess (Kali) (110) -- Dvi (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺)](Sacrifice for two) (sacrifice for two entities, Gods as well as-- Pithrus)--- Kavu (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) (Sacrifice of Bull shown in the seal) (108)</p>
	<p>(Read from right to left) --- The first symbol – Beehive ceremony (111)-- Messenger god - (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) (God with a stick) (112) --Kedaga (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) (shield – Protection) (113) --Dvi -Kavu (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) (Sacrifice for two) (Gods as well as Pithrus)---God Rudra (Pipal leaf -symbol)- Sacrifice was meant for god Rudra. (73)-- Karkida (month/god) (sacrifice in the month of Karkida)--- Pithru-karma ceremony (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) (14) --Kedaga – Protection to Pithrus</p>
	<p>(Read from left to right)--- Grihapathya sacrifice (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) (109) --Yajna symbol (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) (Firesticks) (114)--Two generations of Pithrus (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) -- Pithru-karma ceremony (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) (14)-- Number three means dangerous gods/ or many gods (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺)--- The arrow symbol indicates the word 'Astaka' (𑀲𑀺𑀭𑀺𑀮𑀺𑀭𑀺) (eighth day) (93)</p>



The seal presented beside expresses the idea of 'fire' very well, and the fuelwood marks further explain the fire symbol at the bottom of the fire.



Picture courtesy – Sanathan.org

The above-given figures show the Grihapathya fire being carried to the crematorium from the house, which could have been adopted as a 'Pithru-karma' symbol .

Three established phases of Shraddha Agnoukaran

During the Rigveda era, deceased ancestors were worshipped by offering Samidha (a wooden stick) and Pinda (a rice ball) to the sacrificial fire. (115)



Earlier, I explained that the stick symbol means '**Danda**' (**punishment**) (116). In the Rig Vedic period, the shraddha ritual offered a **stick** to dead ancestors. What could be the meaning of the ceremony of providing a stick to a dead person? It could be used as a walking stick. Another possibility is that my earlier explanation of '**punishment**' stands still valid.

It is possible that some person could conduct the shraddha ceremony after a break or lapse of the scheduled time, and such restarting of the shraddha ceremony could have been treated as '**Danda Pithru-karma** ' (**Punishment shraddha**). The second possibility is that if some misfortune occurs in the house, the priest will say that the householder has committed some mistake, which offended the Pithrus. Hence, special ceremonies will be conducted to appease the Pithrus. Such special Shraddha ceremonies could have been called " **Danda Pithru-karma**". Likely, the later-day priests did not understand the meaning of offering a stick and could have merely assumed that the Pinda ceremony involved offering a stick.



See the details in the above seal. There is a stick symbol and a forked branch symbol. The forked branch symbol is followed by the Sastha symbol (god). (117) Hence, the forked symbol differs from the simple 'Danda symbol.' The inverted fork symbol indicates the god associated with death, Rudra. For more information, see my paper under the heading "Rudra was the most important god of IVC." (73)



The seal inscription beside reads as (left to right) '**Istika -- Kavv -- Trikavu- for- the fifth-day Sastha.**' The grapheme of five lines followed by the branch symbol stands for '**fifth Sastha**' (fifth god). There is a possibility

that this logo could indicate the fifth Sastha (That is, the fifth-day Sastha). The fifth day is called '**Panchami**,' and the god of Panchami is '**Meshkhenet**.' Read my article, '[Two bricks symbol indicates Goddess Meshkhenet](#)', for more information. (34)



The inscription in the seal presented beside reads as follows (left to right): Ishta-Sastha-honeycomb ceremony-third-day **god and dangerous god**. The third-day god means "Goddess Gauri." Another possibility is that this seal inscription shows three gods who were also dangerous (the number three indicates the word dangerous). (24)

Types of Shraddha

Matsya Purana mentions three types of Shraddha - the first performed daily, the second performed periodically, and the third performed with a purpose (Kamya). **Yamasmruti** defines **Nandi Shraddha** and **Parvan Shraddha** as additional main types.

Daily Shraddha

The daily Shraddha ritual is known as “Nitya Shraddha.” It involves offering water or sesame seeds to deceased ancestors.

Periodic Shraddha

The Shraddha is performed for deceased ancestors with a single objective, and other such types fall under periodic Shraddha.

Purpose-oriented (Kamya) Shraddha

Shraddha performed to achieve a specific objective is called purpose-oriented (Kamya) Shraddha.

Nandi Shraddha

The ritual of Shraddha, performed during the start of any joyous ceremony and performance of any of the 16 religious rites and recitation of specific mantras for the function's success, is called Nandi Shraddha. Satyvasu (or kratudaksha) are the vishve deities in this ritual, and the ancestors are invoked. (118) Athavale's above-said statement of Athavale is supported by details recorded in the Kabul Manuscript. In the Kabul manuscript, the sacrifice starts with the Nandi-Mukam sacrifice (Bull-face-sacrifice). Read the article "[Kabul document is the manual for Agnicayana ritual and Jyotirstoma ritual](#)" for more information.

Parvan Shraddha

The Pindapitru Yajna (sacrificial fires related to deceased ancestors) mentioned in the Shrouta lineage is to be performed by a Sagnik (one who performs the ritual of Agnihotra). An alternative to this is the Parvan Shraddha mentioned in the Gruhya sutras. Once the deceased ancestors are listed as Parvans, this Shraddha is performed for them. Ekparvan (single Parvan), dviparvan (double Parvan), triparvan (triple Parvan) are the three varieties of this Shraddha (118).



The inscriptions on the two seals above show three fishes. As discussed in other places, the fish symbol indicates the soul of dead ancestors. (86) The fish symbol with the cap (sky symbol) indicates the third generation Pithru, which had reached heaven. The second fish with two horns indicates the second-generation Pithru in **Yama Lok**. The third fish without appendages indicates the recently dead Pithru, which has attained the Parvan stage. The above two seals could indicate the triparvan Shraddha.

Mahalaya Shraddha(fortnightly):

It is a Parvan Shraddha performed starting from the eleventh day of the dark fortnight of Bhadrapad (Hindu calendar month) (September-October).

Astaka Shraddha

Shraddha is performed on the 8th day of the bright fortnight of the Hindu calendar month. Astaka means the 8th day of the bright fortnight of any Hindu calendar month. During the era of Vedas, the Astaka Shraddha used to be performed precisely on the 8th day of the bright fortnight of Margashirsha, Poush, Magh, and Falgun months. Note that

'**Astaka**' (↑) is the most prominent symbol appearing innumerable times in Indus seal inscriptions. Which indicates the '**Mamsastaka**' ritual mentioned herein. (93)






It was a practice to offer deceased ancestors vegetables, sesame seeds, honey, rice kheer, fruits, and underground vegetables. It is to be noted here that the vegetable offering was only a later development; in actual ancient practice, it was always meat offerings. Indus seals also indicate only meat offerings. Vishvedev, Fire (Agni), Sun, Prajapati, Ratri, Stars (nakshatra), season (rutu), etc., were considered Deities of Shraddha. (118)

I have already given detailed information about the Astaka ceremony in my earlier article. Read the article, "[Astaka symbols' indicates the 'Mams-Astaka' ritual in Indus script,](#)" for more information (93).



See the seal beside (fig 42); the inscription reads, "Agni-stoma-Yajna –Two Pithrus-Astaka'. (Read from left to right).

Figure 42: Agni stoma Yajna.

Symbols					
Identification of symbols	The symbol indicating Agni-stoma Yajna	Yajna	fish	fish	spear
Sanskrit word	Agni-stoma	Yajna	Matsya	Matsya	Astaka
meaning	Agni-stoma	Yajna	Fish suggests Pithru, the first generation of Pithrus	The second fish means the second generation of Pithrus	Astaka

The inscription above reads: 'Agni-stoma – Yajna – two generations of Pithrus (two fishes)-Astaka'. The sentence meaning is, 'Agni-stoma –Yajna was conducted for the departed soul so that the soul can reach heaven.' The spear symbol stands for the word 'Astaka.' Astaka has two meanings; the first is God, 'Astaka' (Rudra). The second meaning is the 'eighth day of the month. The sacrifices for God' Rudra' are held on the 8th day of the

month. (93) Various types of Shraddha are conducted based on the calendar days. The Shraddhas are performed for a dead person from the first day to the eleventh day. After that, monthly Shraddha, Sapindikaran Shraddha, Shraddha performed on one-year completion, Shraddha conducted every year from the second year, and Mahalay Shraddha is the only one commonly practised. (118)

Offering thread at the time of Shraddha

R.C.Prasad, in his book '*Sraddha*', states that the sacrificer should also offer a new thread of silk, jute or cotton thread. Woven silk and particular coloured cloth should be avoided. Thread taken from freshly oven cloth should also be avoided. (119 pp. 14-15) What is the logic of offering the thread to Pithrus? R.C.Prasad is silent on this issue. The Pithrus in the netherworld are likely without clothes, and the yarn is provided so they can weave and wear some cloth. Instead of offering the thread, ready-made garments could have been provided. However, the practical reason is that the sacrificer ensures that the Pithrus are engaged in weaving clothes and do not visit the house of the sacrificer and disturb him.

During the funeral procession, the puffed rice grains are scattered all over the pathway through which the dead body is taken. The assumption is that the dead man's ghost should not follow the sacrificer and reach the home. Instead, the spirit is made to pick up the scattered grain one by one and eat it. In the meantime, the sacrificer will reach home safely without falling into the hands of the ghost.

Time and date for performing the Shraddhas

The time and date for performing the Shraddhas are usually a new moon night, 12 Sankranti in a year, solar-lunar eclipses, Yugadhi and Manvadi dates, Ardhodayadi Parva, date of death. The Shrotriya priests (Brahmins) are consulted to fix an appropriate date for performing Shraddha.

Pithru fortnight (Pitru paksha) (Mahalaypaksha)

The dark fortnight in the Hindu calendar month of Bhadrapad (September-October) is called '*Pitru paksha*.' This fortnight is very dear to the souls of deceased ancestors. If Mahalay Shraddha is performed for the departed ancestors during this fortnight, they remain satisfied for the entire year.

Mahalaya Shraddha

The abode of deceased ancestors' souls remains vacant till the Sun moves from the Virgo and Libra sign to the Scorpio sign. The residence for dead ancestors' souls remaining vacant during this period implies that the deceased ancestors come closer to their descendants to bless them. If no Shraddha is performed, they give the curse to their descendants. Due to this, it is crucial to conduct Shraddha during this period. (120)

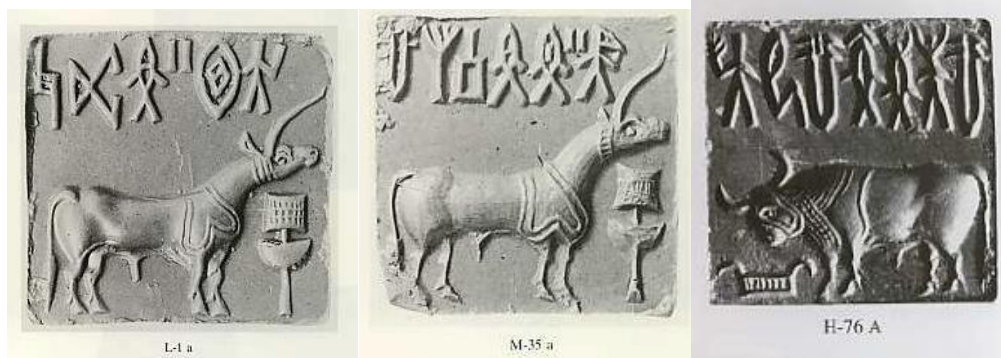
Terminology of Shraddha

Pithru

When a human being dies, its subtle body is freed from the dead body after performing the ritual of Shraddha, and it gets the position in the subtle plane meant for the souls of dead persons. At this moment, the soul assumes the designation of Pithru.

Parvan

After performing Sapindikaran Shraddha (Shraddha conducted on completion one year after the person's death is called **Sapindikaran Shraddha**), the soul that has assumed the designation of **Pitar** now joins other Pitars and then gets further categorised as **Parvan**. Also, it gains authority to allow its descendants to perform Parvan Shraddha for it. (121)



The above concept of Parvan, explained by Athavale, is noticeable in the Indus seal inscriptions. A single fish indicates a single Parvan; two fish indicate two Parvans and three fish hint at three Parvans.

Pitrutrayi (Trio in Pitars)

The soul of a dead person for whom the Shraddha is being performed is invoked as 'pita'. One generation before, i.e. the dead person's father is referenced as '**Pitamaha**' (grandfather). The deceased person's great-grandfather is referred to as '**Prapitamaha**'. The earlier generations than these are not counted in the Pithru trios (**Pitrutrayi**) because they are assumed to be liberated.

Shraddha Sampat



If two shraddhas occur on the same date (as per the Hindu calendar), it is called 'Shraddha Sampat', and the seal inscription beside shows such a situation. The inscription read as follows (read from right to left): **Two**

burial mounds- Karkida-god/month- trikavu (sacrifice for three/ probably many gods) – fourth-day Sastha (**fourth god – Yama / Varuna**. (122) This seal inscription most likely indicates shraddha Sampat, which is two shraddhas on the same date.

Rituals to be performed after cremation till the 13th day after the death

To offer tilanjali (Offering sesame seeds [til] and water), the Karta should place some black sesame in a pot containing water. Then the Karta, the family members and other relatives & friends should offer this water containing black sesame thrice on the ash along the pitru-tirtha (123).

Immersion of Asthi

The **asthi** (bones of the deceased) are collected the next day after the funeral. Then the **asthi** are immersed in flowing water before the 10th day. However, the ashes are received on the same day if the body is burnt in the modern electric crematorium. (123)

Pindadan

According to the shraddha rituals, rites such as tilanjali and pindadan (offering rice balls) should be performed beginning from the 1st day till the 10th day. Visham shraddha should be performed on odd days. If that is not possible, Uttar-Kriya should start from the ninth day. However, pindadan, which should be performed from the 1st day to the 10th day, is collectively performed on the 10th day. On the 10th day, pindadan is conducted in a *Shiva* temple. After the pindadan on the 10th day, the ash is disbursed into the river water. (123)

Acts to be performed on 11th and 12th day

On the 11th day, panchagavya homa (Fire-sacrifice to appease Deities) should be performed in the house, and panchagavya (A mixture of cow's milk, curd, ghee, cow's urine and cow dung) should be sprinkled all over the house. The kartā should make a Sankalp (resolve) to benefit the deceased. Then, he donates food grains and performs dasha-dhans (Ten types of donations or offerings). Shraddhas (Special rituals performed for the departed ancestors) such as Ekoddishtha shraddha, Vasugan shraddha and Rudragan shraddha should be performed outside the house, in a cowshed or elsewhere.

Sapindikaran Shraddha: Sixteen monthly shraddhas are performed on the 11th or 12th day so that one becomes authorised to perform sapindikaran Shraddha. Sapindikaran Shraddha is conducted on the 12th day. With the performance of sapindikaran Shraddha, the individual attains the title of 'Pitru' and gets a place in Pitru lok. It is appropriate to perform sixteen monthly shraddhas in the respective months and sapindikaran Shraddha a day before the yearly Shraddha; however, the present custom is to conduct all this on the 12th day post-death. (123)

The ritual of Nidhanshanti

On the 13th day, Patheya shraddha is performed, and the ritual of Nidhanshanti is performed. All the near and dear ones should be invited and served a sweet meal. In today's times, this ritual is performed on the 12th day itself.

The 13th-day ceremony

Due to the rituals performed on the 13th day, the linga-deha (subtle body) penetrates the atmospheric range of the earth and attains further momentum. Gaining momentum means cutting off all ties with his family members by the linga-deha and developing a relationship with god. This blissful process of the dead man's soul casting away the attachment with the gross body and growing attraction towards god is celebrated. Everyone is invited for a meal comprising sweets as a symbolic gesture. (123)

Bharni shraddha

Athavale states that Bharni Shraddha should be performed after the annual Shraddha as per the scriptures. Sapindikarana shraddha is performed before the yearly Shraddha. If Bharni shraddha is conducted after that, it helps the deceased to get released from the Preta-yoni (Species of the dead) (124). The above-given narration of Athavale mentions Preta-yoni, which is also indicated in the Indus seal inscriptions. The below-given seals depict the preta-yoni.



The above-given seal inscriptions show a grapheme [𑀭] that looks like a man tied down with a rope. This symbol 𑀭 indicates the dead man's body mummified in this sitting position, which has not attained the Pithru stage. Only after one full year of shraddha ceremonies can the soul be released from bondage and reach the Pithru stage. Only then will the dead man be able to join the other two generations of Pithru. (124)

Breaking of water pots

The Shraddha ceremony involves breaking a water pot at the end of the ritual. One participant in the discussion group of the Academia.edu website raised the following question: why does the pot symbol not appear in the Indus seal inscription? I was thinking about breaking the water pot at the end of the Shraddha ceremony. Generally, it is done at the end of the ceremony, the sacrificer will carry the pot on his shoulder, and a small hole will be made in the pot. The water will be steaming down continuously. This way, the sacrificer will go around the funeral pyre three times.

I think, in ancient times, most probably, the animal's blood would have been carried around the pyre. The idea could be that the ghost will be busy licking the blood spilt on the ground, and in the meantime, the sacrificer could return home safely without being followed by the spirit. (or) The breaking of the pot could have symbolically indicated the end of the soul of the dead person, whereas the pot could have hinted at the physical body of the deceased person.

Read the portion of Odyssey where Ulysses enters the underworld, sacrifices the animal, offers blood in a trench, and puts up a sword so that other ghosts are frightened away. In this way, he waits for the spirit of his mother. Then Ulysses hears from the ghost of his mother the various incidents that happened in his home during his long absence at Ithaca. Then, he questions his mother about his future life. Then, Ulysses allows other spirits to drink blood. Such consultation of the dead (Oracle) would have been ancient Indus Valley people's religious practice. In India, the practice of consulting the dead is still being done. However, it is not widely prevalent; it is secretly carried out because modern-day reformed Hinduism disapproves of such practices.

conclusion

Thus, it can be seen that most of the Indus seal symbols are related to the shraddha ceremony, and most probably, those seals were prepared at the time of the shraddha ceremony. Likely, the seals were buried with the dead body or burnt along with the dead body. This seal was an evidential token so that the dead man was treated favourably in the netherworld. He was treated sympathetically considered by the judgement god, and a favourable judgement was delivered on him.

Article -8

Indus numerals indicate various gods as per calendar days.

Abstract




Indus script numerals indicate various gods as per calendar days. Hindus in modern India are still following this kind of practice. Number eight is missing, and the 'Astaka' symbol is in place of that. Astaka means 'eighth day, on which god Rudra was worshipped. Rudra was the most popular god of the IVC people. The second most important god was the Egyptian god 'Heh'(Ayyappa), capable of giving 'one million years of the afterlife'.









Generally, the numbers (Numerals) mentioned in the Indus script indicate a god. But numbers one, two and three are exceptions. Number one does not indicate a numeral, but a stick offered to Pithrus during the **Samidha Shraddha** ceremony during Rig Vedic times. (125) Whereas number two indicates **Dvi-Kau**, a sacrifice meant for two entities, gods and Pithrus. (126) Number three indicates many gods and '**dangerous gods.**' (24)

One significant point is that number eight in numerical form is missing in the Indus script. However, it is replaced by '**Astaka**' symbols. (127) '**Ashtami**', the eighth day of the fortnight, was the most important day of the IVC calendar. (122) It remains essentially the



same; in modern-day Hindus' minds, it is the most inauspicious day, the day of disease and bad things. As per the Rig Veda, Rudra rules the eighth day, and Rudra's arrow brings death and destruction.

These findings show that the Indus Valley civilisation coincided with Vedic culture, especially before the Rig Vedic period. Another notable point is that all these Indus Valley Civilisation calendar ideas still survive in modern-day India. In the table below, column five gives the details of deities and their characteristics according to the current thinking of Hindus as per Wikipedia. (128) Column four lists the IVC gods I identified, corresponding to the calendar days.

1	2	3	4	5
Serial. No	Days of the fortnight of the Hindu calendar	Indus Symbols	Indus Valley civilisation gods, as identified by me	Deities and their properties as per the current modern thinking of Hindus as per Wikipedia (128)
1	Prathama (day one)		<p>Number one does not indicate the calendar day or God.</p> <p>But it indicates a stick offered to Pithrus in the <i>Samidha Shraddha</i> ceremony during Rig Vedic times (125)</p>	The presiding deity of the first lunar day is Agni, which is suitable for all types of auspicious and religious traditions.
2	Dwitiya (Second day)		<p>Number two also does not indicate the calendar day or God.</p> <p>As per the Indus script, number two represents the <i>Dvi-Kavu</i>; Sacrifice is meant for two entities, first for gods and second for Pithrus. (126)</p>	Brahma rules this lunar day and is suitable for laying the foundations for buildings and other permanent structures.
3	Tritiya (Third day)		<p>Number three also does not indicate the calendar day or God.</p>	Gauri is the lord of this day and is suitable for cutting hair, nails and shaving.


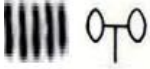




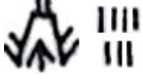
			Number three indicates many gods as well as dangerous gods. Again, refer to my article for more details. (24)	
4	Chaturthi (Fourth day)	 	Yama / Ganapathi	Yama is lord of the 4th lunar day, suitable for destroying enemies, removing obstacles, and combat acts.
			The fourth day after the death of a person is the most important ceremony.	
			Yama/ Dharmaraja/day of judgement. The chair symbol indicates the day of judgement and Yama Dharmaraja.	 The empty chair represents God Yama.
			The fourth day's ruler is Yama / maybe the day of judgement. Under the IVC context, the death god could also be Varuna or Osiris.	 God with forked hands could be Yama.
5	Panchami (Fifth Day)	 	The fifth day belongs to the goddess Meshkhenet. Goddess of childbirth. For more information, refer to my article, ' <i>Two bricks symbol indicates the Egyptian goddess Meshkhenet</i> '. (34)	The Naga or Serpents rule this day, which is favourable for administering medicine, purging poisons, and surgery. This interpretation needs reconsideration. See the note below. ¹ Caduceus symbol indicates Naga in IVC seals.
6	Shashti (Sixth day)		The sixth day belongs to the god 'Shashti' in IVC. It was, most probably, a male god.	Karthikeya presides over this day and is favourable for coronations, meeting new friends, festivities, and enjoyment. The god/goddess is also called Shashti. In South India, it is a male god; in Eastern India, it is a female god.
7	Saptami (Seventh-day)		God Surya was not worshipped during IVC times. The god worshipped was the Egyptian god	Surya rules the 7th lunar day; one may begin a journey, buy

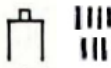




¹ *The idea that the fifth day belongs to Meshkhenet needs to be reconsidered in light of the new finding that the stick symbol indicates Varuna. This fifth day also should be assigned to Varuna. The day of serpents belong to Varuna not Meshkhenet.*

			'Heh', who could give 'million years' of conveyances, and deal with other such things of a movable nature.
8	Ashtami (Eighth day)	Astaka	<div>  </div> <p>Rudra Astaka</p> <p>Number eight is absent in the Indus script but replaced by the Astaka symbol. (127) This day was the most important per the IVC calendar. In modern-day Hindu's minds, this eighth day is still a bad day. It is the most inauspicious day of disease and bad things. Rudra's arrow brings death and destruction, as per Rig Veda. (131)</p> <p>The Rudra rules this day. This day is suitable for taking up arms and building defences and fortifications.</p>
9	Navami (Ninth day)		<p><i>There is no god for this day. This day is not represented at all in the Indus Seals.</i></p> <p>The Ambika rules this day, suitable for killing enemies, acts of destruction, and violence. Inauspicious for ceremonies and journeys.</p>
10	Dashami (Tenth day)		<p>There is no god for this day. This day is not represented at all in the Indus Seals.</p> <p>Dharmaraja/Yama rules this day and is auspicious for acts of virtue, religious functions, spiritual practices, and other pious activities.</p>
11	Ekadashi (Eleventh day)		<p><i>There is no god for this day. This day is not represented at all in the Indus Seals.</i></p> <p>Rudra rules this day; fasting, devotional activities, and remembrance of the Supreme Lord are favourable. This day has special religious significance in Hinduism and Jainism, usually observed by fasting.</p>
12	Dvadasi (Twelfth day)		<p>The twelfth day belongs to goddess Neith. For more information, refer to my article, 'Double bow and double arrow indicate Goddess Neith'. (28)</p> <div>  </div> <p>The double bow symbol indicates the goddess Neith.</p> <p>God Vishnu or Aditya rules this day. It is auspicious for religious ceremonies, lighting the sacred fire, and performing duties.</p>

13	Thrayodashi (Thirteenth day)		<i>There is no god for this day. This day is not represented at all in the Indus Seals.</i>	Cupid rules this day and is suitable for forming friendships, sensual pleasures, and festivities.
14	Chaturdashi (Fourteenth day)		<i>There is no god for this day. This day is not represented at all in the Indus Seals.</i>	Kali rules this day, which is suitable for administering poison and calling elementals and spirits.
15	Amavasya (New Moon Day) (or) Purnima or Purnami (Full Moon Day)		In the IVC period, the Amavasya day belonged to the Pithrus.	The Pithru-devas rule the New Moon, suitable for the propitiation of the Manes and performance of austerities. Moon rules Purnima and is ideal for merrymaking and fire sacrifice.

All these fifteen days are repeated in the second fortnight to complete the 30 days of a month. This fortnightly numbering pattern of the Indus script shows that the IVC priests were using the moon-based calendar, which is still practised in modern India. The Indus script numbers were probably used to calculate funeral ceremonies, not commercial trade calculations as popularly imagined.

Symbols combination	frequency	Gods associated with various calendar days
	21	Fourth-day Sastha means Yama or God of death, probably Varuna/Osiris in IVC times. (35)
	17	The fifth-day symbol is associated with the cow's uterus symbol , indicating the goddess Meshkhenet . She was associated with childbirth. (34)
	10	The fifth day is associated with the Kedaga symbol (Shield- protection). (113) The fifth day is associated with Meshkhenet.
	11	Fifth-day Sastha – The fifth day is associated with Meshkhenet.
	16	The sixth day is associated with Shashti. Generally, this combination of fish (Pithru) with the sixth day is incorrect. This fish symbol had to be read with other adjoining characters.
	10	The sixth day is associated with the 'Sastha' (God) symbol. The sixth-day god is 'Shashti.'
	27	The seventh day is associated with the funeral mound and the god 'Heh'(Ayyappa). (130)


	14	This symbol is an allograph of the funeral mound symbol (memorial stone) associated with the god 'Heh' (Ayyappa).
	11	The seventh day is also associated with the cone symbol, which indicates God 'Heh' (Ayyappa), capable of giving a million years of afterlife. (22) (129)
	11	Seventh-day Kau (Sacrifice): No specific god is mentioned here, but as shown in earlier rows, the seventh-day god is 'Heh.'
	15	The seventh day is within brackets. However, it is the same as in the earlier row symbol pair; it means god 'Heh'.
	14	Twelfth-day sacrifice is associated with the goddess Neith. (28)

The highest combination frequency is '78' associated with the seventh-day god, 'Heh' (Ayyappan). He was the second most popular god of IVC times because he could give 'million years of the afterlife'. (129) (130) The most popular god of IVC times was Rudra. (131) His name does not appear in the above table because he was identified with the 'Astaka' symbol' (Arrow symbol), and no numeral eight is present in the Indus script. (127) The Astaka symbol data is given in a separate table below. All the above data is obtained from Mahadevan and Sundar's research papers. (132)

Indus Valley priests used a 'moon calendar.'

It looks like the IVC priests used moon calendars for their timekeeping. The present-day Hindu calendar is a mixture of the Sun and moon calendars. But counting days of a month continues to be the cycle of 15 days + 15 days. This counting of fourteen-day cycles is conclusive evidence that the 'moon calendar' is the dominant part of the South Indian calendar system, and the calendar ideas of the IVC people are still lingering.










Some of the Indus symbols correlate well with present-day Hindu calendar ideas. For example, case number eight explains the situation very well. Number eight is entirely missing in Indus inscriptions. How is it possible for any calendar or counting system that does not use the number eight? In the Indus inscription, eight is written as "Astaka symbol" ↑ instead of eight lines. The number eight in the form of eight lines is "nil", whereas the "Astaka" ↑ symbols were used 314 times, the most important religious day of the Indus calendar fortnight.

On the same lines, number four is shown as an empty chair (the judgment seat of Yama) . All this evidence indicates that the IVC calendar ideas have not disappeared but are still practised today. I have made a correlation table showing the day and the relevant (ruling) god of that day, which still surprisingly corresponds with the ideas of IVC priests. (The table is given below)

Numbers frequently used are the 4th day, 6th day, 7th day, 8th day & 12th day. These days are particular days on which rituals are conducted for different gods. Each day belongs to a different god. Whereas numbers 11, 13 & 14 are absent. Numbers 5, 9 & 10 are very rarely used. All these factors indicate that the Indus seal inscriptions of numerals suggest that they were used for funeral ceremonies and worshipping different gods, not for

commercial calculation or Transactions. This numbering specificity of Indus numerals is another evidence of my necropolis theory on IVC. (84)

The frequency table of Sundar et al. shows the frequency of various numbers in Indus Inscriptions.

	Symbols	Gods	Frequency
1		No specific god / indicates a stick offered to ancestors in the Samidha shraddha ceremony. (125)	149
2		No specific god/ number two means 'Dvi-Kau' / sacrifice meant for two entities. (Gods as well as Pithrus) (126)	365
3		No specific god/ number three means many gods and dangerous gods. (24)	465
4		Yama/ Varuna/Osiris (35)	134
5		Goddess Meshkhenet (34)	60
6		God Shashti. Malevolent god.	38
7		Number seven is the day of God 'Heh'(Ayyappa) (130) (129)	87
8	Nil -----	 The arrow indicates the god Rudra. Number eight is missing – How is it logically possible? The eighth day belongs to Rudra. Instead of showing numbers, only the symbols of the god have been shown. The arrow is the symbol of God Rudra. (131)	227
9	Nil		Note- ²
10	Nil		Note-2
11	Nil		Note-2
12		Goddess Neith. (28)	70
13	Nil		Note- ³
14	Nil		Note-3

² Numbers nine, ten and eleven also occur but in minuscule numbers. Refer to the book of Asko Parpola., figure 5.1, where these symbols and numerals are listed. Since the frequency is very low, Sundar has not taken these small numbers into consideration.

³ Numbers thirteen and fourteen are absent in Indus civilisation inscriptions. This table is prepared based on the data made available by Sundar et al.

Article -9

Tree gods of Indus Valley Civilisation

Abstract

During the Indus Valley civilisation, no temples existed, and gods lived only in trees. God Rudra lived in the Pipal tree. Other holy trees identified are the Vilvum (Bilvum) and the Vanni tree (Sami/Khejri). Even today, Hindus still worship these trees. Hence, the ideas of IVC have not entirely disappeared; still, some ideas are surviving in contemporary India.

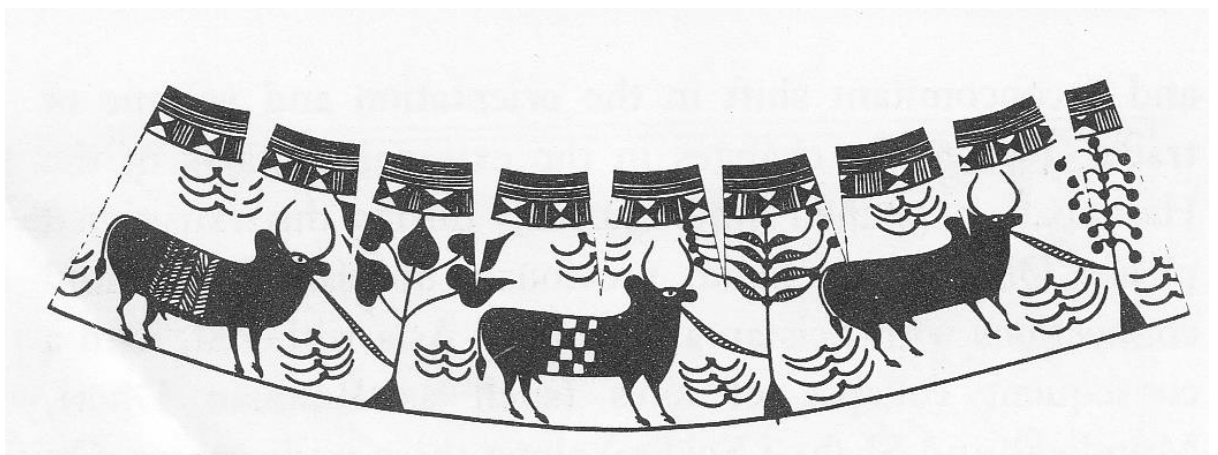


Figure 43 Three bulls tied to three different trees





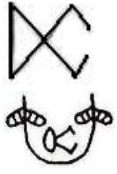
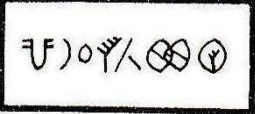



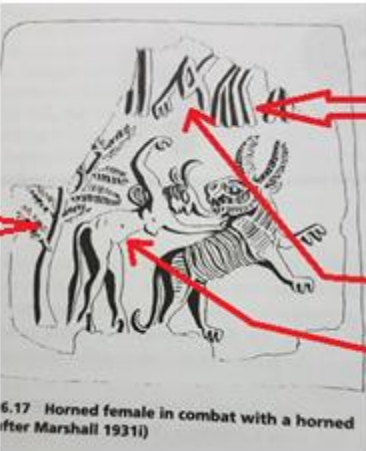

Picture courtesy – Book of Asko Parpola.

Picture after – (133)

The above-given pottery figure shows that three Zebu bulls are tethered to three different trees. The pottery fragment is from Nausharo, Pre-Harappan period (2600-2550BC). The relevance of reproducing the above three bull figures is that the early Harappans were tree-worshippers, which means they followed a very primitive religion. It shows they never had standard temples, which appeared later in Indian history. Only trees were abodes of gods, not temples. These three trees are distinct; the first tree can be easily identified, i.e., the Pipal tree. The second tree could be the Sami tree (*Prosopis cineraria*). The third could be the Vilvum tree (Bael tree, wood apple – *Aegle Marmelos*) because the fruit shown in the picture looks like the fruit of the wood apple tree.

Now, all three trees represent three different gods. I have classified them into three groups based on the three distinct trees used by Gods. This classification may help analyse the various details available in the Indus seals. Details are as follows:

Table 2: Analysis of three different tree gods

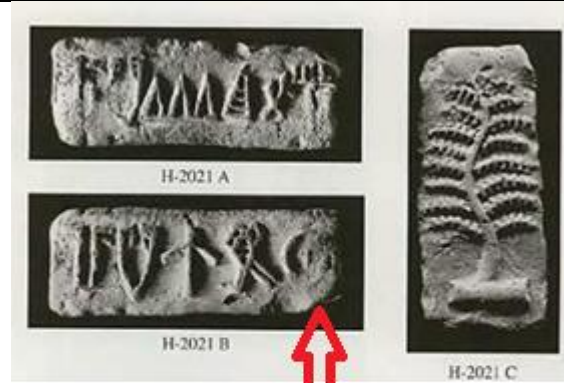
Seals depicting Pipal tree		
God represented	Indus seal	Indus symbol
Rudra/ Muneeswaran/	 <p>The god who had lived in this pipal tree was Rudra during the IVC period. Now, he is called Muneeswaran (Top God) in Tamil Nadu. For more information, read my article, 'Rudra was the most important god of IVC'. (131)</p>	
God's name – Rudra	 <p>Note-1: The God living in the pipal tree may be Rudra. See the seal inscription (down below). This seal inscription is written as 'Karkida-sastha'. The crab is shown within a fig tree .</p>	
Rudra	<p>C6   7ex B 19</p> <p>Pictures reference and courtesy –book of Asko Parpola (Page-no. 112)</p> <p>The above-given seal inscription appears on one side of a copper seal. The backside of the same seal shows a crab within the tree. In the inscription, the god's name is written as "Karkida Sastha" and indicates the god Rudra; this symbol  should also be interpreted as 'Rudra'.</p>	
 <p>6.17 Horned female in combat with a horned (after Marshall 1931i)</p> <p>Sami tree is associated with demon Tawaret</p> <p>Symbol of Goddess Tawaret </p> <p>Karkida -Kavu</p> <p>Demon goddess Tawaret</p>		

The tree shown in the above picture could be the Sami tree. The demon goddess Taweret is associated with the Sami tree. She was a benevolent, protective demon, so worship of her in Indus Valley times is possible.

The Scientific name of the Sami tree is *Prosopis Cineraria*.

God of judgment

Mahakala/
Kalan(Tamil)



This Vulva symbol indicates the god worshipped was a female god, 'Taweret.'

See the figure of the tree; it is not a whole tree; but only a branch. See at the bottom; the branch comes out of a small part of the trunk of a tree. It is not a Pipal tree. It could be the Sami tree. The vulva symbol indicates it as the goddess Taweret.

The seal inscription contains a cone symbol. The Cone symbol indicates the Egyptian god 'Heh', known as the god 'Ayyappa' in South India. (134) (129)
The cone symbol also means "given" everlasting life. The three cones put together indicate the underworld.

Judgement day --
-----crocodile is eating fish. Fish is the dead man's soul. Judgement Day is related to the god "Varuna". (135)

Note -3: Note that a crocodile appears in this seal, indicating that



The seedling symbol indicates the Pithru in womb stage.

this seal was prepared on the 'day of judgment'. For more information, see the following articles. (136)

The swastika symbol may indicate the day of judgment (or) the god of judgment. The crocodile suggests the Egyptian goddess Ammit.




The scientific name of the Vilvum tree is *Aegle marmelos*

Seal depicting Vivum tree



The mythological story also tells that he was a hunter. He climbed the 'Bilvum' tree to escape the tiger on 'Maha-Shivratri day. See the

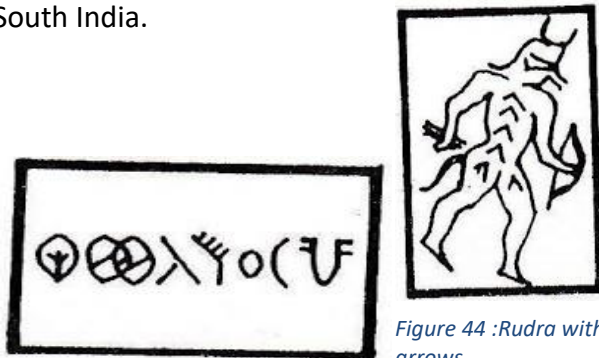
The Egyptian god 'Heh' is similar to the South Indian god 'Ayyappa'. Read the article "Egyptian god Heh in Indus Valley Civilisation" for more information. (129)

	folded nature of his legs. This sitting position is identical to "God Heh" (Ayyappa). (129)	
<p><i>God Shiva</i> is identified with this tree. The mythological story 'Hunter on Vilvum tree' on Maha Shivrathri day describes the link between Shiva and the Bael tree. (137) (138 p. 152). But god Shiva has not been identified so far in IVC; only Rudra has been found. Only god 'Heh' (Ayyappa) is left out to be linked to this 'Bilvum' tree. God Heh was very popular in Egypt, as he could grant millions of years of 'Afterlife'. Hence the popularity of this god 'Heh'. (129)</p>		
Fourth tree	Banyan tree - not depicted in IVC seal	
<p>God living under this tree is Dakshinamurthi. However, this seal does not indicate any tree. In the following picture, Dakshinamurthi is identified by a banyan tree.</p>	 	<p>This God is not carrying any weapon. He is Called Guru(teacher). Note that the rishis are sitting at his feet like students. In the Indus seal, the animals surround the god. But, in this modern-day sculpture, the rishis have replaced the animals.</p>
<p>This sculpture shows Dakshinamurthi with two deers below his seat. The same is the case with the Indus seal. The Indus seal shows only one deer because the other deer is broken off in the seal.</p> <p>-----</p>	 <p>-----</p>	<p>These two deer specifications convincingly prove that the God shown in the Indus seal is Dakshinamurthi. Initially, he was the principal god of the Indus people but has been relegated to the position of God on the southern side of Garba Graha of the Hindu temple.</p>

Few leaves indicate the tree in the background of the god.		God revealed in this seal could be the god 'Ayyappa'.
--	--	---

God living in the Pipal tree could be Rudra.

The God living in the Pipal tree is identified with the crab constellation and God. Asko Parpola gives the name 'Grahaka' (Rudra) for this symbol. (139) My research also supports the said view of Parpola. (131) The Pipal tree symbol indicates the tree in which Rudra generally resides. Nowadays, he is identified as a village God and called Muneeswaran in South India.

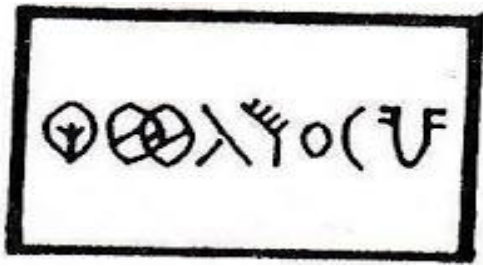









Reference and acknowledgements to Asko Parpola, Page. No. 234, Deciphering the Indus Script (Book). (139)

Figure 44 :Rudra with arrows.

Figure 44 shows a male figure of a hunting god engraved on a copper tablet found in Mohenjo Daro. Asko Parpola explains that this figure could be the image of the hunter-god Rudra. The backside of the same plate contains some inscriptions, which could be the name of the god. I tried to read the inscriptions syllabically (giving sound to symbols). Still, no conclusive name of god appeared either in the Dravidian language or the Aryan language.

Iravatham Mahadevan says that Indus inscriptions are written in an 'Ideogramic way' (Idea). (140) I applied the same 'Ideogramic' principle to Indus symbols, and a meaningful interpretation emerged to Indus inscriptions. Mahadevan interprets the 'Ideograms' as being related to Dravidian society, living in metropolises, and trade transactions. However, the IVC community was a small town-based agrarian society. The excavated IVC sites were 'Necropolises' (Burial grounds), not 'Metropolises' as popularly imagined. (141)



	1	2	3	4	5	6	7
							
Identifying the objects	Germinating seed --- seedling	Two Bangles	Crab constellation Symbol	Branch symbol	It could be the 'embryo symbol.'	Kedaga symbol means protection	Bull's head -Symbol of sacrifice
Sanskrit name	BijaGkura	Valaya, Kangana	Karkidam (Crab)	Zakha (Branch) Zakhashta – means God living in a branch	Garbha	Kedaga	Sacrifice
Meaning	An embryo in the Womb	Protection	Karkida Sastha. (Column3&4 should be read together)	Zakhashta is transformed into 'Sastha', Which means 'God.'	embryo	Protection	Sacrifice

The inscription's meaning is "Embryo protection ceremony – worship of 'Karkida Sastha (-Rudra)' – Embryo protection Sacrifice.

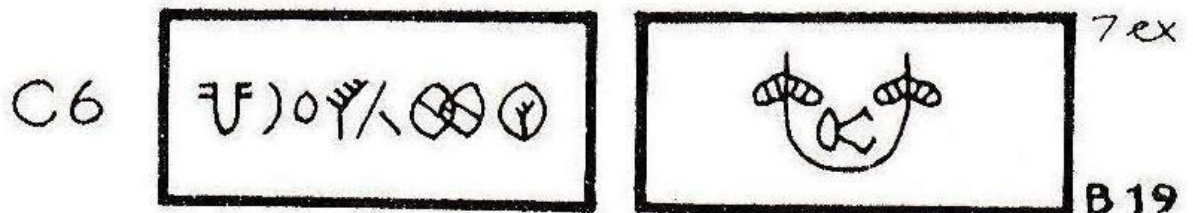


Figure 45: Karkida Sastha name on one side.

The other side shows the symbol of Rudra (i.e., crab within a pipal tree).

Pictures reference and courtesy –book of Asko Parpola (Page-no. 112)


The above seal inscription appears on the backside of the seal, which shows a crab within a tree []. The inscription has been read as indicating the god Rudra, and this symbol also should be interpreted as indicating God Rudra.



Figure 46: Seal showing Varuna in a watery realm.

In the seal presented beside (fig-46), God 'Varuna' is depicted as accompanied by crocodiles and fish. The crocodile indicates the Egyptian goddess Ammit, who will eat the deceased person's heart after judgment if he is found unworthy of heaven in the company

of gods. The fishes show the souls of people who had reached heaven (or) souls just before the judicial proceedings. In conclusion, it can be assumed that the god depicted in the above-given seal is 'Varuna'. (142)

'Proto-Shiva' seal and Dakshinamurthi.



Figure 47: God Dakshina Murthy.

Picture courtesy - (Wikipedia)

Dakshina Murthy is a god with four arms seated under a banyan tree, facing the south. He sits upon a deer throne surrounded by sages receiving his instruction. Sometimes, even wild animals are depicted to surround Dakshinamurthi. (143) Dakshinamurthi has been identified with the god Shiva in latter-day Hindu mythologies.

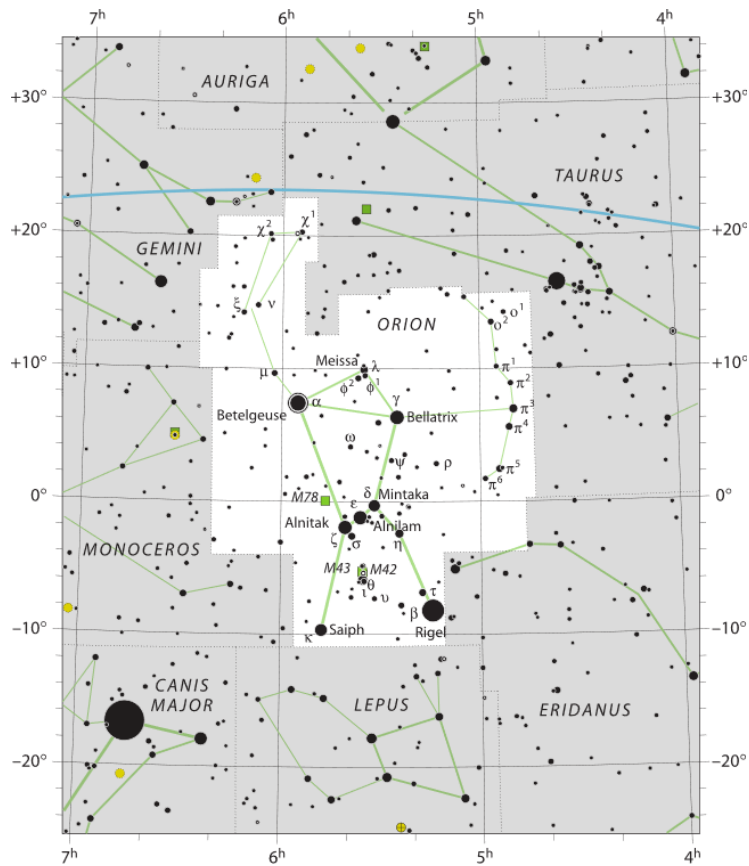


Figure 48: Sky map showing the Orion constellation.

Picture courtesy - Wikipedia

Further, the southern side position of Dakshinamurthi in the temple architecture is reaffirmed by the position of the Orion constellation in the southern hemisphere of the sky. This constellation is located south of the ecliptical pathway. The basic visualisation of Hindu priests is that all the celestial gods (Planets) pass through a pathway (ecliptic pathway), the central axis of the Hindu temple. In this scheme, Orion is a major god on the southern sidewall of the Garbha Graha.

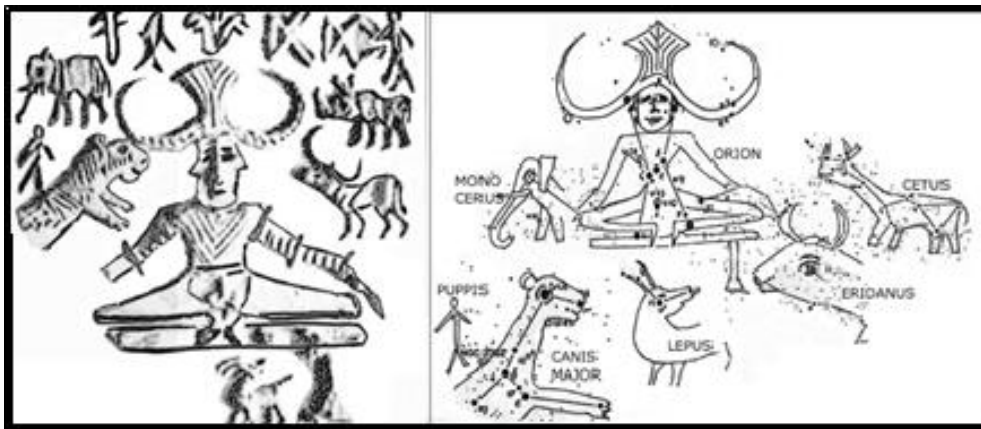


Figure 49: Proto-Shiva in Indus seal and sky map for comparison.

The pictures above (fig-49) show the Indus Valley seal depicting Proto-Shiva, and the sky map shows all the Indus God surrounded by animal constellations. For more details on Dakshinamurthi and this 'Proto-Shiva', read the other article under the headings, 'Proto-Shiva seal and Dakshinamurthi'. (144) The relevance of this discussion about Dakshinamurthi is that the 'Proto-Shiva' seal corresponds with this god Dakshinamurthi in all aspects. The other name of this god is "Mrighashira" because animals surround him. Another name is "Pasupathi"; 'Pasu' means 'cow' or other animals.

God Ayyappan could be the other 'guru.'



Picture of the new copper plate from Pakistan

Image courtesy -- (145)

God Ayyappan is considered a 'Guru'. This particular characteristic of "guru" corresponds well with the God Dakshinamurthi. It can be assumed that Ayyappan is another modified form of Dakshinamurthi/Proto-Shiva. The nearby seal (fig-50) is one of the five new copper plates found recently in Pakistan. (145) See the god figure shown in the seal picture beside. The god has a 'Mani' (gem) on his neck. That is the particular identification mark for God

Ayyappan (Kerala). Because of this identification mark, he is still called Manikanda (God with a gem on his neck) (103). Most probably, the "gem" indicates the Dog Star (Sirius) (Canis Major). For more details, please refer to my book, New Interpretations on IVC (Pages 29 and 30). (138)

Even though the above-cited Wikipedia article says that 'Sastha' means 'teacher', Sanskrit dictionaries do not attest to this idea. The word is likely derived from 'Zakhastha', which means 'branch living God'. (90) This name 'Zakhastha' could have been transformed into the word 'Sastha' today.

The importance of the Sami tree

I had not known the importance of the 'Sami Tree' for a long time. Now, I have come across some information that may explain its importance. (146).

Arani is a piece of sacred wood to produce fire for sacrifice. Arani means "that which is turned round". The fire in which Vedic sacrifices are performed should be generated by attrition. The two pieces of wood used for this purpose are called 'Arani.'

- 'Adhar-Arani'— The lower piece is rectangular and has an indentation called 'devayoni' (divine Vulva), the origin of the god of fire. It should be of the asvattha (Ficus religiosa), which is softer, the size being 16 angulas long, 12 angulas wide and four angulas in height. (Around one foot long and one-foot-wide wooden block)
- 'Uttar-Arani' - The upper piece is in the form of a drill inserted into the indentation of the adhararāṇi. It should be made from the Sami tree wood (Prosopis specigera), (a hardwood).

Fire is generated by vigorous churning while chanting appropriate chants. The lower Arani is sometimes figuratively called the 'mother,' the upper Arani the father and the resultant child is the 'Agni', the fire. Hence, the Arani stick is the father of fire, so the Sami tree is important in Hindu ideas.

The second possible importance is that the demon goddess Taweret was associated with this tree. Mahabharata narrates the incident of the Pandavas worshipping the "Sami tree." Before going into "Agyat-vasa" (one-year life of incognito), the Pandavas prayed to the Sami tree. The Sami tree granted their wishes and protected their weapons during the one-year incognito living. This narration shows that ancient Sami tree worship was practised from the Indus Valley period onwards and entered the latter-day epic of Mahabharata.

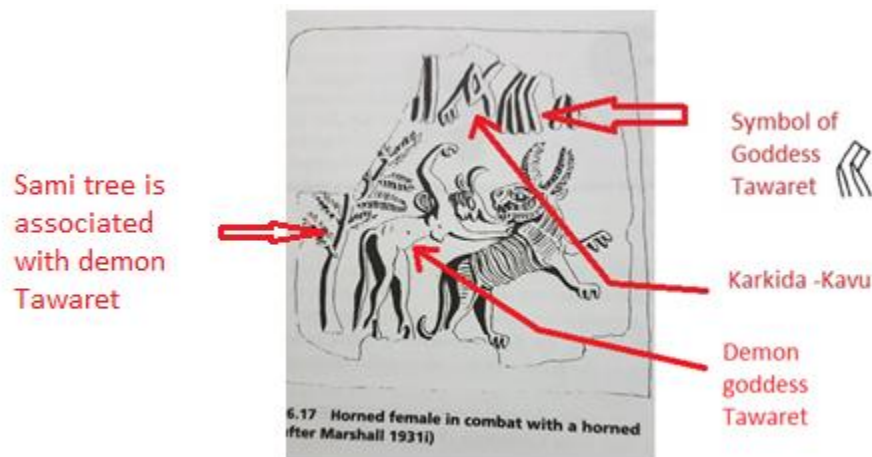


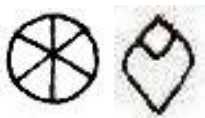
Figure 51: Seal picture showing goddess Taweret.

Reference: picture from the book of Asko Parpola.

The above-given picture is extracted from the book of Asko Parpola. The inscription on the seal reads as '**Karkida -Kavu- sacrifice for Taweret**'. This picture confirms that the symbol "𑀲𑀺𑀭𑀸" indicates the goddess Taweret, chasing away demons, protecting the dead man's soul in the netherworld. She was a benevolent demon. The seal shows she was associated with the 'Sami tree' (Khejri tree). She was probably the goddess worshipped under the 'Sami tree' in Indus Valley times.

Article-10

Evidence of 'Vedic Yajna' in Indus seal inscriptions.



Abstract

These two symbols indicate the type of Yajna performed. The first symbol is the 'Grihapathya Yajna', and the second is the 'Smasana-cayana Yajna'. These two symbols always occur in combination with [𑀩] the logo. This indicates that this combination yields some meaning, which is very specific and common in usage. This [𑀩] symbol is made of two sticks: a long stick and a short one. It gives the idea of 'Arani sticks' (fire sticks) used in the 'Vedic fire ritual', which ignites the first fire of a Vedic Yajna. The word 'Yajna' precisely suits this symbol. All these symbols, in combination or individually, convey the idea of a Yajna.

Most seals start with a combination of [𑀩] (Yajna symbol) with one of these symbols (⊕⊔). Two seals are produced below as examples to substantiate that idea. These two graphemes could indicate two different gods. My experience so far shows that god names do not fit well in the initial position of the inscription. However, the idea of 'Yajna' works very well.

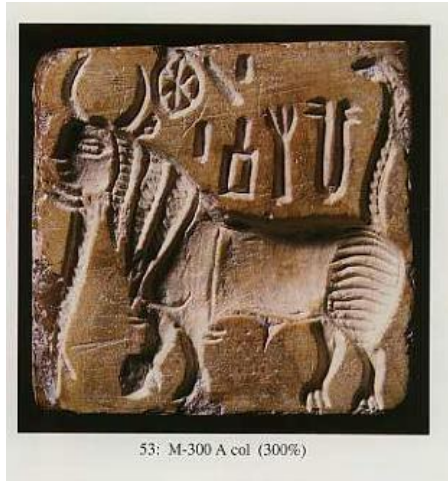


Figure 52: Seal inscription with the 'Grihapathya' symbol.

Figure 53: Seal inscription showing Smasana cayana Yajna.

The word 'Grihapathya' [⊕] indicates the domestic fire maintained by a householder. There is supportive evidence for this idea in the ground plan map of a Yajna Sala (given at the end of this article). This ground plan map (fig-62) shows that a 'circle symbol' indicates a 'Grihapathya Yajna'. This idea of 'Grihapathya Yajna' is also supported by Mrs Rekha Rao. (147) H.Tull also says that the 'Grihapathya fire altar' will be circular. (148)



Smasana-cayana Yajna

Similarly, the embryo shape symbol [⊙] has not been adequately explained. The picture below shows the corroborative evidence for the 'Indus script symbol' and practical structure at the 'excavation site'. See the 'Vedic ritual structure; it exactly looks like the 'embryo shape' indicated in Indus inscriptions. Ms Rekha Rao also supports this idea of the embryo shape symbol. (147)



Figure 54: Evidence of 'Smasana-cayana' ritual altar.

Picture courtesy (149)

The picture (Figure 54) shows the remnant of the 'Vedic Yajna 'ritual per T.S. Subramanian's observation. This article is published in Front-line magazine. The discovery and excavation of a new site, 4MSR, near Binjor, Rajasthan, has yielded vital clues about the evolution and continuity of the mature and late phases of the Harappan civilisation. A.K. Pandey, Deputy Director of A.S.I., oversees the excavation at the Harappan site of 4MSR. (149)

Fortunately, the Indian Archaeologists have identified the structure as a Vedic ritual pit. Generally, they are fond of calling all structures a grain storage pit (or) toilet. T.S. Subramanian, special correspondent of Frontline magazine, also states that "Worship of

some kind had taken place at the fire altar here". We must identify what kind of worship occurred at this archaeological excavation site. The answer to this question is available in the book of Tull, H. W. (1990). The Vedic origins of karma: Cosmos as a man in ancient Indian myth and ritual. (148)

The extracts of the book of W.H.Tull are as given below:

The Agnicayana ritual goes on for a whole year; the first phase is the construction of the 'Great Bird Altar'. Then, the next step of the ceremony is the construction of a "Domestic hearth" (Grihapathya), which represents a reconstructed version of one of the hearths (Ahavaniya, Dakshin Agni, Grihapathya) used in all the Vedic Sruta rites. (148) The construction of this hearth is again likened to a birth process. Here, the womb is said to be the earth. The embryo inside the womb is identified as having the shape of a man and the form of a bird, which is the shape of the completed fire altar. (148)



Figure 55: Indus symbol in the shape of 'embryo.'





Figure 56: The embryo symbol in the Indus seal (first symbol).

Now, compare this above-given embryo symbol (figures -55 and 56) with the 'Vedic fire altar' shown nearby (figure - 54); it tallies exactly. This similarity indicates that the Indus inscription in the nearby seal indicates the 'Smasana-cayana' Vedic ritual conducted for a dead person. I have been saying for a long time that all the Indus seals are related to death-related rituals, which is substantiated by the findings in this article.

Figure 57: Modified embryo symbol in a diamond shape



Figure 58: Diamond-shaped embryo in Indus inscriptions

The figure presented above (fig-57)  indicates the modified embryo symbol;  this symbol is in a 'diamond' shape instead of an 'embryo' shape. It should be construed that both logos indicate the same Vedic ceremony.

The Grihapathya thus represents the earthly foundation of man and fire altar, both of which will be (ritually) born during the Agni-cayana performance. The Grihapathya fire traditionally has a

round shape and is made to the same measure as a man or the distance between a man's outstretched arm (Vyamamatra). The circular shape symbolises the roundness of the womb and the earth. (148) The above-said perception of 'Yajna' can be substantiated with inscriptions on another seal and different grapheme.



Figure 59: Bird symbol indicates Agni cayana Yajna.

See the seal and its inscription presented nearby (Fig 59). The inscription should be read from right to left (Read from the side which the bull is facing). The 'Great bird' symbol indicates the Agnicayana Yajna and the second symbol shows the 'inverted forked branch symbol', which means God Karkinos (Rudra) (Or) Karkida month.

(150) The overall conclusion is that the inscription on the seal indicates the Agnicayana ceremony. The bird symbol specifically indicates the 'bird-shaped altar'.

Yajna platform construction in Shulba Sutra



At this juncture, analysing the Syena citi found in Purola, Uttarkhand state is relevant. The ancient site at Purola is located on the left bank of the river Kamal in District Uttarkashi. The excavation was carried out by Hemwati Nandan Bahuguna University, Srinagar Garhwal. (47)

Figure 60: Huge Vedic altar in the shape of a Falcon.

Picture courtesy (47)

The site yielded Painted Grey Ware (PGW) remains from the earliest level and other associated materials, including terracotta figurines, beads, potter-stamp, and the dental and femur portions of a domesticated horse (*Equus Cabalus Linn*). The most important finding from the site is a brick altar identified as **Syena chitti** by the excavator. The structure is shaped like a flying eagle, Garuda, with a head facing east, outstretched wings, and a square chamber in the middle. This chamber contained pottery remains assignable to circa first century B.C. to second century A.D. The chamber also contained a copper coin, bone pieces, and a thin gold leaf impressed with a human figure identified as Agni. (47)

The Shulba Sutras are part of the larger corpus of texts called the Shrauta Sutras, considered appendices to the Vedas. They are the only sources of knowledge of Indian mathematics from the Vedic period. Unique fire-altar shapes were associated with unique gifts from the Gods. For instance, "he who desires heaven is to construct a fire-altar in the form of a falcon". Those who desire the world of Brahman should construct a 'fire-altar' in the form of a tortoise. And **"those who wish to destroy enemies should construct a fire-altar in the form of a rhombus"**. (48) (49) (50)



The rhomboidal shape of this Yajna pit may indicate that the Yajna was performed to destroy enemies. Earlier, I said that this rhomboidal shape might be the modified form of Smasa-cayana Yajna. However, this second possibility must also be reconsidered before a conclusion is arrived. Based on the evidence provided by the massive structure built for syena citi, it can be assumed that there would have been different types of altars for various purposes. Those circular platforms were some Yajna platforms used by the Indus priests.



Figure 61: Tools used in Agni cayana ceremony.

Picture courtesy (151)

The entire ritual of Agnicayana takes twelve days to perform. It involves building a great bird-shaped altar, the uttaravedi, the northern altar, out of 1005 bricks. These details are taken from the liturgical text in chapters 20 to 25 of Krishna Yajurveda. The immediate purpose of the Agnicayana is to build up an immortal body for the sacrificer. According to this rite, man's existence is characterised by impermanence. Hence, to make an immortal body, this yajna is performed. (151) One important thing to be noted here is that 'Agnicayana Yajna' is specifically related to death. Agni cayana symbols in these seal inscriptions support my theory that 'Indus excavation sites' are necropolises. (2)

Basic terminologies of 'Vedic Yajna' rituals (152)

First, we should understand the various terminology used in the Vedic ritual 'Yajna'. Four commonly used words in Hindu sacrifice are Yajna, Yaaga, Homa and Havis. These four terms generally refer to a sacrificial act, often a sacrificial offering in a fire, but have various connotations. A Yajna may mean (appropriate to the context) a sacrifice, sacrificial rite, an act of worship, any pious or devotional act, or spiritual offering or endeavour.

Yajna

There are fivefold Yajnas charged on householders, and they are as given below:

1. Bhoota Yajna is for the welfare of all beings- human and animal.
2. PitRu Yajna is the offering to the departed elders.
3. Deva Yajna is an offering made to all gods.
4. ManuShya Yajna is an offering made to people and a hospitable reception of guests.
5. Brahma Yajna is for teaching and reciting Vedas.

Yaaga

Yaga is a public Yajna on a vast scale, generally arranged by kings. Specialist priests for different specific duties (Advaryu as supervising priest, Hotra for reciting Rigveda, Udgaata for chanting hymns from Saamaveda, and up to 16 priests). Kratu is a Yaga in which animal sacrifice is prescribed.

Homa

A homa is a Yajna on a smaller scale, domestic and performed with oblations for deities. It is part of deva-yajna, and the recitation of Purusha-sookta is carried out.

Havis

A Havis is offering into the fire. (152)

Procedures of Vedic Yajna ritual (153)

The ritual acts are performed in the Pracinavamsa, or "hut with a top beam directed eastward." On the fourth day, the centre of ritual action shifts to the Mahavedi (which means shed with ample space), which has been measured out with great precision. The fire is then brought solemnly from the offering altar in the Pracinavamsa to the Uttaravedi, the altar east of the Mahavedi.

The pressing and offering of the Soma to the gods takes place in the Uttaravedi shed. The soma is offered to the gods by putting it into the fire. The priests consume the remaining Soma beverage on the Mahavedi, on the soma pressing day. On the Mahavedi shed, special grass is spread near the Yajna fire pit, which serves as the seat for the gods and the priests. Two sheds are built on the Mahavedi, the first shed is mainly for chants and recitations. And the second shed for the processing of the Soma. After the conclusion of the Yajna, a final ritual bath is taken by the Yajamana (the sponsor of Yajna). Afterward, the grass and the sheds on the Mahavedi are burnt with fire.

Next, the fire of the three altars in the remaining old offering hut, the Pracinavamsa, is made to ascend again into the Aranis (fireboard and stick) of the sacrificer, and the sacrificer and his wife return home. Here, fire is made from the Aranis. From then on, the sacrificer and his wife continue with their daily Agnihotra, evening and morning. (153)

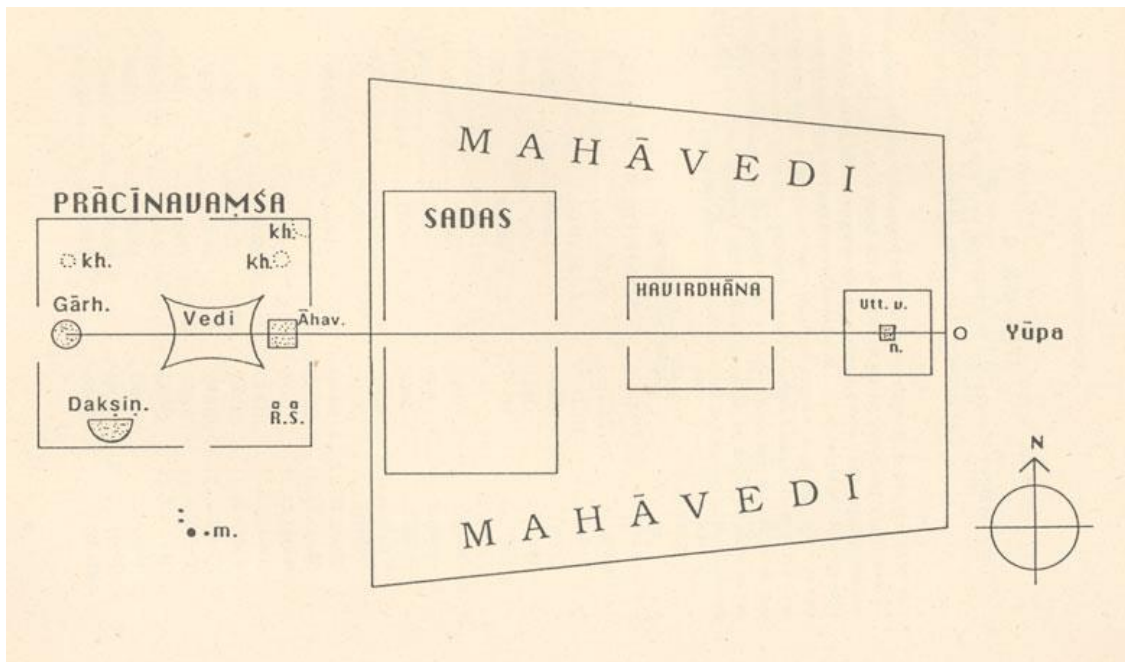


Figure 62: Simplified plan of the sacrificial area.

Reference and acknowledgements are due to (153)

Legends

Garh. = Grihapathya or Domestic Fire

Āhav. = Ahavaniya or Offering Fire

Dakshin. = Dakshin-Agni or Southern Fire

R. = Rajasandi, the King's Throne for the Soma stalks

S. = Samrad-asandi, the Emperor's Throne for the Pravargya vessels

m. = methi and mayukhas, the peg and pins for the cow, the calf, the she-goat and the lamb

kh. = khara or mound

Utt.v. = Uttaravedi

n. = nabhi

Article – 11

The decline of Indus valley civilisation

Abstract

There are many theories explaining the decline of the Indus Valley Civilisation. Climate change is one of them. There was widespread change in climate during this period in the Middle Eastern region. However, the failure of monsoon cannot be the reason for abandoning places located on the banks of the perennial river Indus. My theory is that the Indus cities never declined at all. These excavated places like Mohenjo-Daro and Harappa were necropolises. Because these places were graveyards, they naturally gave a deserted look.

When the British archaeologist Mortimer Wheeler discovered a dozen skeletons in Mohenjo-Daro, he propounded a theory about the final massacre by marauding invaders that ended the Indus civilisation. When an Indian scholar told him that Hariyuppa was mentioned in the Rigveda, he considered it Harappa. And since a fort was known as 'pur,' and Indira, the Aryan god, was known as Purandhara or destroyer of forts, it all fitted neatly. Yet the past 50 years and the last decade showed how wrong Wheeler was. The massacre theory was his imagination running riot. Far from being snuffed out, there was a brilliant resurgence of Indus culture further south for a while. In India, the excavation sites in Haryana, Punjab and Rajasthan increased from 218 to 853. (154)

Allchin argues that there is a clear indication that the rainfall pattern, which had initially brought fertility, had become adverse in the Sindh region. He theorises that, given the instability of the Himalayan region, there may have been a massive earthquake that possibly changed the course of rivers such as the Sarasvati and affected many Indus cities. The Indus people then migrated eastward. Lal talks of a steep decline in trade because of problems in Sumer that resulted in the Great Depression and turned many urban centres into ghost cities. (154)

Some of the writings survived in the pottery of the succeeding ages. The weight and decimal system, too, lived on. And so did the bullock-cart technology that the Indus had perfected. Rather than a violent transition, there may have been an orderly interaction with incoming Aryans. Lal even presents the most audacious theory in his recent book: **Could the Bronze Age Harappans be Aryans themselves?** He says this because of fire worship and discovering the horse remains and idols in Indus sites. Meadows dismisses it as premature and points out that it was more likely that ass remains were mistaken for a horse. Further, the Vedas also show a great antipathy for urban centres. (154)

The decline of IVC was due to monsoon failure.

A paper recently published in the Proceedings of the National Academy of Sciences (PNAS) by a team of scientists from the U.S., U.K., Pakistan, India and Romania argues that the long-term changes in monsoon rainfall altered river flow, creating conditions that initially allowed the Harappan civilisation to thrive but later led to its demise.

Liviu Giosan, a geologist, and colleagues have also reconstructed the landscape of the plains and rivers where the Indus Valley Civilisation flourished. Liviu further claims that their research provides one of the clearest examples of climate change leading to the collapse of an entire civilisation.

Ronojoy Adhikari remarks that the increasing aridification due to a shifting monsoon resulted in a crisis in agriculture, which supported the cities. This aridification led to large-scale migrations towards moister regions to the north and a decline in the urban system of the Harappan civilisation. (155)

Counterpoint

The Monsoon failure theory is a doubtful correlation. There was a decline in Monsoon activity; there is no objection to that. The problem is that this monsoon decline theory is correlated to the Indus Valley Civilisation's fall, which is wrong. This "**Monsoon Decline**" theory is being stretched beyond a limit to accommodate the "Harappan Decline" theory. The Indus River is perennial and doesn't dry up even in harsh summers because of the melting of glaciers. The river Indus supports nearly 18 crore people in Pakistan even today. Couldn't it have helped a few thousand people 5000 years back? It looks like there is some misinterpretation here.

Further, the research team proposes that all villages in the "Saraswathi River" basin dried up. That may be true because, around 6000 BC, the Saraswathi River became a seasonal river due to tectonic shifts. (156) However, that does not apply to the sites on the Indus River basin. This research team needs fundamental lessons on geography before diving deep into ancient Indian History.

The decline of IVC and El Nino effect

The El Nino theory on IVC decline may not be correct. This article from Wikipedia describes the change in El Nino, which affected civilisations worldwide; in that process, we should also include the decline of IVC because the period coincides with the fall of other cultures. The most plausible reason is the extended drought that occurred during that period. Such a drought would not have wiped out IVC because the Indus River is a perennial river fed by mountain glaciers. The effect of drought would not have been as catastrophic as it was in Egypt and Mesopotamia.

Around 2200 BC, an aridification event, one of the most severe climatic events of the Holocene period, occurred. It impacted many civilisations. It is likely to have caused the collapse of the Old Kingdom in Egypt and the Akkadian Empire in Mesopotamia. Also, the drought may have affected the Indian subcontinent, resulting in the decline of the Harappan civilisation. (157)

In ca. 2150 BC, the Old Kingdom was hit by a series of exceptionally low Nile floods, instrumental in the sudden collapse of the centralised government in ancient

Egypt. Famines, social disorder, and fragmentation during approximately 40 years were followed by a phase of rehabilitation and restoration of order in various provinces. (157)

The Akkadian Empire—which in 2300 B.C. was the first to subsume free societies into a single state—was brought low by a wide-ranging, centuries-long drought. Archaeological evidence documents the widespread abandonment of the agricultural plains of northern Mesopotamia and the dramatic influx of refugees into southern Mesopotamia around 2170 BC. A 180-km-long wall was built across central Mesopotamia to stem nomadic incursions to the south. Around 2150 BC, the Gutis, who originally inhabited the Zagros Mountains, defeated the demoralised Akkadian army, took Akkad, and destroyed it around 2115 BC. Widespread agricultural change in the Near East is visible at the end of 2000 B.C. (157)

The El Niño theory has some relevance because it looks like monsoon rains fed the Sarasvati River basin, and a decline in monsoon rains could have affected the Indus civilisation towns in the Sarasvati basin (i.e., Rajasthan, Punjab and Haryana)

Drying up of Ghaggar- Hakra River

Rajiv Sinha and his team made extensive drilling into the 30-40m thick sand body in the subsurface beneath a tract of the Ghaggar-Hakra ("Sarasvati") paleochannel adjacent to the Indus city of Kalibangan. Sinha's team found that river sediment deposits ceased in this tract of the paleochannel after approximately 14,000 BCE, long before the Indus civilisation. (158) The research shows that different theories relating to the decline of Indus civilisation to drought are incorrect. The Sarasvathi River dried up in 14,000 BC. Attributing drought conditions to the decline of IVC is a wrong correlation.

Disease and trauma within the collapsing Indus civilisation

A study at Harappa suggests that climate, economic and social changes contributed to the disintegration after 1900 BCE. The change is evident in the declining health of the population and the seeming rise of interpersonal violence towards those suffering from visible diseases. (159) The lead author is Gwen Robbins Schug, an Associate Professor of Anthropology at Appalachian State University.

The researchers examined 160 individuals (67% of the total number excavated) from three main burial areas at Harappa: an urban period cemetery (R-37), a post-urban Cemetery (H), and an ossuary (Area G), where it is clear that the prevalence of infection and infectious disease increased through time.

Of the 209 skeletons excavated from Cemetery R-37, 66 (31.6%) were available at AnSI (Anthropological Survey of India) for the present research. Of these 66, 16 were from complete burials, 29 were from fractional burials, and 21 were from multiple burials. Most of the burials were adults, but two young individuals were present over five years.

The Harappan skeletons showed common diseases like sinus infections, leprosy and tuberculosis. Also, there seem to be clear signs of internal and structured violence within what had previously been thought to be a 'perfect' and peaceful society. (159)

The results demonstrated no evidence of violence consistent with invasion or warfare during this critical period that would have supported the general belief of an Aryan Invasion. Instead, most violent traumas seemed to have been directed against women and children of the local population, showing untreated cranial fractures associated with the presence of congenital and infectious diseases. (159)

The study of Gwen Robbins is quite informative. First, she is the first researcher to concentrate on the skeletal bones collected from Harappa and Mohenjo-Daro. It is a fact many skeletal bones were recovered from the sites at Mohenjo Daro and Harappa, and all of them lie somewhere in the Calcutta Museum. No one bothered about the extensive collection of bones because everyone was busy painting a picture of metropolises for Mohenjo Daro and Harappa. But none has explained why there are so many skeletons on the Harappan site. My answer is that the entire Harappa site was a cemetery.

The second observation is that the death of the Indus people was not due to the invasion. Hence, the Aryan invasion theory is side-lined. Death due to disease is the natural explanation. People died of natural causes; this finding supports my necropolises theory. Some skeletons show some violence. Violence is part of any society; the Indus Valley society was not an exemption. Only the over-enthusiastic, nationalistic archaeologists have painted a utopian society without violence.

So far, the archaeologist has searched for remains of weapons, arrows, spears, and defence fortifications to determine the peaceful nature of the Indus Valley people. How will there be any evidence of war and violence in a graveyard? Only the skeletal remains will tell the truth about violence. No one has done that research on that aspect. Only Gwen Robbins has done the correct study, which exposes the true nature of IVC society.

Theories of Minoan demise

Santorini is a small island about 100 km north of the isle of Crete. **The Santorini eruption** occurred around **1600 BC** and had a Volcanic Explosivity Index of 6. This massive volcanic eruption has been identified by ash fallout in eastern Crete and other islands and nearby littoral areas of the Aegean Sea and Eastern Mediterranean Sea. The enormous explosion of Santorini led to the volcano's collapse into a submarine caldera, causing tsunamis that destroyed naval installations and settlements all along the coast of the Mediterranean Sea.

It is theorised that the Santorini eruption and the city's destruction at Akrotiri provided the basis for Plato's account of Atlantis. The blast caused significant climatic changes in the eastern Mediterranean region, the Aegean Sea and much of the Northern Hemisphere. There is also evidence that the explosion caused the failure of crops in China, inspired certain Greek myths, contributed to turmoil in Egypt, and influenced many biblical Exodus stories.

A significant amount of Minoan remains have been found above the Santorini ash layer, implying that the Santorini eruption did not cause the immediate downfall of the Minoans. The Minoans were a sea power and depended on their naval and merchant ships for their livelihood. The Santorini eruption likely caused the destruction of merchant ships

on a large scale because of a tsunami, resulting in significant economic hardship for Minoans and probable loss of empire in the long run.

Whether these effects were enough to trigger the downfall of the Minoan civilisation is under intense debate. The Mycenaean conquest of the Minoans occurred in the Late Minoan period, not many years after the eruption. Many archaeologists speculate that the eruption induced a crisis in Minoan civilisation, which allowed the Mycenaeans to conquer them easily.

The relevance of quoting this Minoan decline is that all the **Bronze Age cultures** collapsed with the fall of the Minoan civilisation after the eruption of the Santorini volcano. The decline in civilisation occurred all along with the Mediterranean coastal states. The so-called '**sea people**' migrated and destroyed the already destabilised societies. There is a possibility that the IVC was part of the Bronze Age civilisation of the Mediterranean Sea, and the collapse of the Bronze Age trade could be the reason for the partial decline of the IVC.

'Catastrophe' book of David keys

David Keys's book Catastrophe explores the significant global consequences of a volcanic eruption in Indonesia between 535 and 536 AD. (160) This resulted in cataclysmic events all around the world, including unprecedented drought in Central America and other regions of the world. The narration clearly explains the consequences of climate change due to volcanic eruptions. Yes, there is a possibility of widespread drought in the Indus region around the time of the Santorini explosion; yes, it could have resulted in the decline of IVC. But IVC was not wiped out; it gradually reemerged. Still, I argue that the decline of Mohenjo Daro and Harappa was not due to climatic change. It was already in ruins because they were necropolises, not metropolises as imagined.

These Indus Valley excavation sites look deserted because they were used as graveyards by various occupants of these lands from time immemorial. These sites have been wrongly identified as metropolises, whereas they were only necropolises. This wrong identification is the reason for the confusion surrounding the decline of IVC. There is a possibility that IVC never declined at all.

-----Part -III-----

Separate articles about individual symbols.

Article -1

'Agni-stoma / Jyotir-stoma Yajna' -- for uplifting the dead man's soul to heaven

Abstract

The IVC scripts show the influence of ancient Egyptian civilisation and ideas of Vedic religion. In Egyptian tombs and pyramids, miniature ladder models were kept to help the deceased person's soul climb to heaven. The ladder symbol indicates the ascendancy of the dead man's soul to heaven. The Agni-stoma and Jyotir-stoma Yajnas were performed for this purpose in the Indus Valley civilisation.



In his book “**EGYPTIAN MAGIC**”, *Wallis Budge* explains that miniature models of ladders (Talisman size) have often been found in Egyptian tombs, and they believed that by using the ladder, the dead man could climb up to heaven. The ancient Egyptians believed the sky was made of an immense rectangular iron plate. The four corners of the iron plate rested upon four pillars that served to mark the cardinal points. (161)

The gods and the blessed dead lived on this iron plate, and every good Egyptian aimed to go there after death. At certain sacred spots, the edge of the plate was so near the tops of the mountains that the deceased might easily clamber onto it and obtain admission into heaven, but for others, the distance between it and the earth was so great that he needed help to reach it. (161)

There was a belief that Osiris had difficulty getting to the iron plate. He finally ascended into heaven only by **utilising the ladder** his father Ra provided. On one side of the ladder stood Ra, and on the other stood Horus, the son of Isis, and each god assisted Osiris to mount it. (161) Using the same technique, other Pharaohs ascended to heaven.



The above two symbols are very peculiar and difficult to explain. At least the ladder symbol is straightforward to identify. However, the second symbol is complicated to ascertain. Fortunately, the more difficult it is for a grapheme to interpret, the better and more precise information comes out of such a grapheme. These graphemes indicate **raising the dead man's** soul to heaven. The '**ladder**' symbolises the ascending pathway to heaven. Wherever such an 'ideogram' appears in Indus inscriptions, such ideogram gives the meaning of '*Jyotir stoma Yajna*'.

Somayaga is a general name for those sacrifices in which libations of the soma juice are offered in the duly consecrated fire. *Agnistoma* is a typical *Somayaga*, forming the *prakrti* or model for other Soma sacrifices. It is an integral part of another well-known sacrifice, *Jyotir-stoma*, that these two are often identified as the same. The word '*Agnistoma*' means 'praise of Agni', and the rite derives its name from the hymns called a stoma (a group of three *ṛks*), which are chanted in praise of Agni towards the end of the ritual. (162)

According to Wikipedia, the Jyotistoma Yajna elevates the yajamana, or the host, to heaven. This Yajna is also called the agnistome Yajna. (163). This observation made in Wikipedia raises an interesting question. Is this Yajna conducted for a living person (or) for a dead person's soul to climb up to heaven? My observation is that all the rituals mentioned in Indus seals pertain to rituals for dead people. This is the main difference between these two yajnas. While the Agnistoma yajna is conducted for the dead person, the Jyotirstoma yajna is performed for the living person.

While both Agnistoma Yajna and Jyotishtoma Yajna are Vedic sacrificial rituals involving the offering of Soma juice, the key difference is that Agnistoma is considered the basic or model Soma sacrifice, forming a core part of the more elaborate Jyotishtoma ritual; essentially, Agnistoma is a foundational element within the larger Jyotishtoma ceremony, making Jyotishtoma a more complex and extended version of the Agnistoma Yajna.

The procedure of conducting *Jyoti stoma Yajna*:

On the first day, *somapravakas*, or heralds of Soma sacrifice, are sent out to invite priests. The rites to be performed are choosing the priests and Diksa (initiatory rites) of the person performing the sacrifice. Another small sacrifice called Diksaniya-Isti for the construction of bamboo sheds.

On the second day, in addition to purchasing the soma creepers and 'welcoming' them ceremonially, two more rites, ***pravargya*** and ***upasad***, are performed.

On the third day, pravargya and upasad rites are repeated, followed by the construction of mahāvedi and uttaravedi (altars for performing the sacrifices).

On the fourth day, after performing pravargya and upasad rites, fire is ceremonially transferred from the old and permanent sacrificial shed to the new. This is known as agnisoma- pranayana. An animal sacrifice (pasu-bandha) is also performed. (162)

On the fifth and the last day, called '***sutya***,' the soma juice is extracted ceremonially three times and offered. (164)

At the end of the sacrifice, all those directly involved have ***avabhrtha-snana*** (ceremonial bath marking the conclusion of the sacrifice). (164)

Article -2

'Astaka symbols' indicates 'Mams-astaka' ritual

Abstract

The arrow symbol indicates the word 'Astaka'. Astaka means the eighth day of the month. This eighth day belonged to Rudra, the most important god of the IVC people. The arrow of Rudra caused death and disease, so logically, the arrow symbol is associated with Astaka.






This arrow symbol indicates the god Karkinos (Greek)(Rudra). All of you will be aware that the arrow of the god Rudra causes disease as per revelations in Rig Veda. I have mentioned the name of Rudra only for reference sake. In the Indus script, the name mentioned is 'Karkida Sastha'. There is a possibility that there will be many names for a single god. '**Rudra**' is not specified, but '**Karkida Sastha**' is mentioned. Read my article '[bow and arrow indicates -Karkinos](#)' for more information on this god. (165)

The spear/arrow symbol [↑] is the most frequently used symbol for the word 'Astaka'. It was the symbol of the god Karkinos/Rudra as well, which indicates the 8th day of the month, which is the favourite day of Karkinos/Rudra. (166) These points clarify that this "↑" arrow/spear symbol is the most appropriate symbol for the word 'Astaka'. The word 'mAMsASTakA' means the ceremony held in the forenoon of the 8th day in the dark half of the month Magha. On this day, meat or flesh is offered to deceased ancestors.



Figure 63: seal showing agni-stoma symbol.

See the seal presented nearby. The inscription read as, "Agni-stoma-Yajna –Two Pithrus-Astaka". (Read from left to right)

Symbols					
Identification of symbols	The symbol indicating Agni-stoma Yajna	Yajna	fish	fish	spear
Sanskrit word	Agni-stoma	Yajna	Matsya	Matsya	Astaka
meaning	Agni-stoma	Yajna	Fish means Pithru, the	The second fish shows the	Astaka

			third generation of Pithrus	second generation of Pithrus	
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Table 3: Agni-stoma Yajna and Astaka

The inscription above reads: 'Agni-stoma – Yajna – two generations of Pithrus (two fishes)-Astaka'. The sentence meaning is, 'Agni-stoma –Yajna was conducted in the name of Karkinos for the departed soul so that the soul can reach heaven'. The spear symbol stands for the word 'Astaka'. Astaka has two meanings; the first is God, 'Astaka' (Karkinos/Rudra). The second meaning is the **eighth day** of the month. The sacrifices for God 'Karkinos/Rudra' are held on the 8th day of the month. (166)

There is a second possibility for the two fish symbols. These two fishes could have indicated '**Mams**' using the logosyllabic method, which gave the word '**Mamsastaka**'. 'Mams' means meat in Sanskrit. On Mamsastaka day (Astaka day), meat offerings are compulsory. There were three *Mamsastaka* days per calendar year; every fourth month, there was a Mamsastaka day, and animal sacrifice was mandatory. It is relevant to note that "Deepavali" is one of the mamsastaka days.

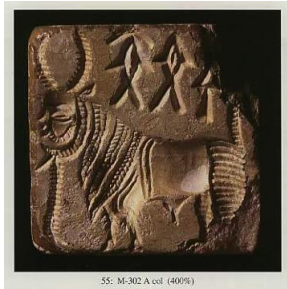


Figure 64: Astaka – mythical animal.

The animal shown in the illustration is not simple; it is a complicated version of a mythical beast. Most probably, this animal would have been known as 'Astaka'. A notable point in this 'Astaka' is a composite form of eight animals. This 'Astaka' has a composite figure consisting of a human face and an elephant trunk. And one ribbed horn (indicating a buffalo), one smooth horn (maybe cow's horn), a goat's neck, the middle body portion of a bull, the hind leg of a tiger and an upright tail like a snake. Indus priests probably would have sacrificed eight different animals on 'Mams – Astaka' and claimed to the worshipper that he had offered a unique animal with eight other characters. (Or) The priests could have decorated and sacrificed the bull as depicted in the seal and claimed it was a unique animal with eight characters.



Picture courtesy – Asko Parpola.

The above-given seal also shows a unique animal with eight different characters. Many such animals with various characteristics have been depicted in copper seals presented in the book of Asko Parpola.

Article -3

The Bangle symbol suggests the idea of a female goddess.



Abstract:

Asko Parpola says that the symbol of two rings indicates the idea of 'protection'. However, data verification shows that the protection concept is not applied to the Indus symbols. The bangle symbol indicates the female goddess of IVC, most probably goddess Kali or Gauri.



Figure 65: Bangle symbol and dangerous god symbol.

Asko Parpola proposes that the **symbol of three strokes** (fig-65) indicates three stones used to make a temporary fireplace for cooking. Along with the bangle logo, these characters represent the word '**Kal Kappu**' (pregnancy protection) (Tamil word). (167 p. 228) However, my research findings indicate that the Indus script follows Egyptian hieroglyphic writing. The three-stroke symbol has a distinct meaning: '**dangerous god**.' Read my article, '**Number three means dangerous gods**', for more information.



Figure 66: Seal inscription "Bangle Sastha."

See the nearby seal (fig-66); the bangle symbol is followed by the 'Sastha' (god) symbol. (117) The last two logos should be read as '**Bangle Sastha**'; the female goddess is probably Gauri/ Kali.



According to Mahadevan's concordance list, this grapheme of the bangle with tail occurs only once. (168) Earlier, I was under the impression that it was a 'tail' symbol. I have to revise that idea; the tail-like appendage is the modified form of the '**ka**' (soul) symbol. It is not a tail; it suggests a hand. The composite grapheme means 'protection' to a soul in the netherworld. (or) it could have given "Ka" sound logographically.



Kedaga symbol

The inscription shows the 'Kedaga' symbol (fig-67). The engraving should be read as 'Pithru-Kedaga-Kavu' (read from right to left). The word means '**pithru -protection - sacrifice**', and the 'Kedaga' symbol gives a clear sense of 'protection'.

Figure 67: Seal inscription shows 'Kedaga symbol.'



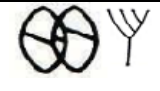
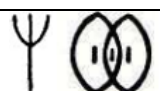
Statistical analysis of the symbol gives some idea

1		93	The double bangle indicates the goddess Kali.
2		48	The slanting lines across the bangles also could have indicated the meaning of danger.
3		13	The three vertical marks inside the bangle indicate the word "dangerous." This shows that the intended word was the dangerous goddess Kali.
4		5	The four apostrophes around indicate the meaning "god in heaven." This shows that the bangle indicates the goddess Kali in heaven.
5		1	As said earlier, the "ka" symbol indicates the phonetic sound 'Ka'. It gives the meaning "Kali-ka" sacrifice, which means "sacrifice pertaining to Kali.
Total frequency		160	

All five variants above are modified versions of the same idea.

Frequency of pairs involving bangle symbol

Symbol pairs	Frequency	Reading of the inscription	comments
	34	The inscription read as 'Bangle goddess -dvi-Kavu.'	This reading is quite reasonable and agreeable.
	27	The inscription read as 'Dangerous Bangle god.'	Number three indicates that the name of the god is too dangerous to write according to Egyptian hieroglyphics, and the same applies to the Indus script.
	26	Bangle Sastha	This reading is the best option, as it shows the link between the Bangle goddess and the word Sastha(god).
	21	Bangle Kavu	Kavu meant for bangle goddess

	17	Bangle goddess - Karkida month sacrifice	This reading suggests that the 'Karkida sacrifice' was meant for the bangle goddess.
	12	Dangerous -Bangle goddess	This reading is quite logical –The Goddess Kali is always considered dangerous.
	11	Sastha -Bangle	The direction of the reading is not clear. It can be appropriately read only after considering the adjoining symbols.
	10	Bangle Sastha	This reading is 'Bangle Sastha', which shows the link between the Bangle goddess and Sastha (God). In addition to that, the three vertical lines within the bangles might have indicated the 'danger-god' sign.

The details in the above-given table show that the combination of **'bangle goddess'** appears in many pairs. It is reasonable to conclude that the bangle symbol indicates **'mother goddess'**. The data frequency is taken from Sundar's research paper. (169)



The **'dangerous god–bangle goddess'** association occurs 27 times in Indus seal inscriptions, a statistically significant number. Hence, the above-presented discussions reasonably support the idea of a 'bangle symbol' indicating the mother goddess Gauri/ Kali. I verified the idea of "protection" proposed by Asko Parpola; I have considered all the combinations appearing with bangle symbols, symbol pairs, and symbol triplets, but the idea of "protection" does not appear.

Article -4

Bee was another form of a dead man's resurrected soul.

Abstract:

The bee symbol appears regularly in Indus seal inscriptions. In ancient city cultures of the Mediterranean Sea, the bee was considered the reborn soul of a dead person. The same idea was followed in the Indus Valley civilisation.



Figure 68: Symbol indicating honeycomb.

The above-given symbol indicates a honeycomb. What could be the meaning of this symbol? This symbol is much more esoteric than the ordinary meaning of honey. That is the reason that Indus inscriptions have remained undeciphered so far. In ancient times, bees were worshipped as goddesses in the littoral states of the Mediterranean Sea. The bee was an emblem of Potnia, the Minoan-Mycenaean "Mistress", also called "The Pure Mother Bee". Her priestesses received the name of "**Melissa**" ("bee"). Also, priestesses worshipping Artemis and Demeter were called "Bees". Bees also appear in tomb decorations. Mycenaean tholos tombs were shaped like beehives. The Delphic priestess is often referred to as a bee, and Pindar notes that she remained "the Delphic bee" long after Apollo had usurped the ancient oracle and shrine. (170)

Myth

The Homeric Hymn to Apollo acknowledges that Apollo's gift of prophecy first came to him from three bee maidens, usually but doubtfully identified with the **Thriae**, a trinity of pre-Hellenic Aegean bee goddesses. The God **Telipinu** (Hittite agricultural god) was angry, and he sent the message of his "anger" to the underworld through the goddess **Kamrusepa by sending a swarm of bees**. This ceremony shows that Indus priests could have used similar practices to send a message to people living in the Underworld through bees.

The Jewish historian Josephus noted that the name of the poet and prophet **Deborah** meant "bee". The same root, dbr, gives "word", "indicating the bee's mission to give the Divine Word, Truth", observes Toussaint-Samat. Honey bees, **signifying immortality and resurrection**, were royal emblems of the Merovingians, revived by Napoleon. (170) The

Mother Goddess is arguably the oldest deity in the archaeological record, and her manifestations are numerous, including Bees. In the ancient world, dancing Bees appeared to be exceptional – Queen Bee in particular, for she was the Mother Goddess – leader and ruler of the hive and was often portrayed in the presence of adorning Bee Goddesses and Bee Priestesses. (171)

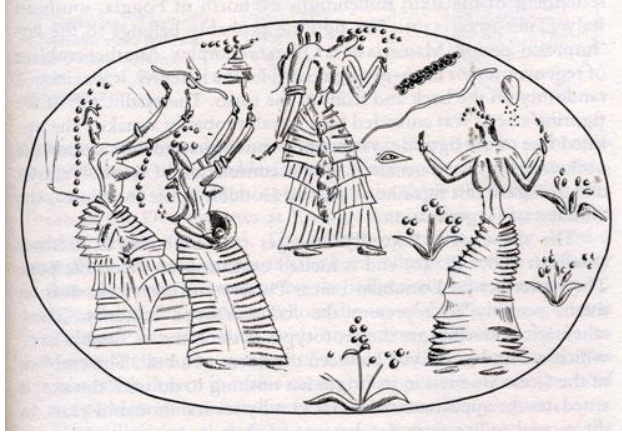


Figure 69: Bee goddess from the Minoan seal.

Dancing Bee Goddesses, from 'The Goddesses and Gods of Old Europe' book of Marija Gimbutas. (172) Reference and picture acknowledgements are due to Andrew Gough. (171)



Figure 70: Bee goddess along with 'fish symbol'.

The above-given figure-70 shows that the 'bee goddess' is associated with the 'fish symbol'. In Indus inscriptions, it is remarkable that the 'bee symbol' is frequently associated with the 'fish symbol'. Both fish and bees indicate the reborn soul of a dead person.



Figure 71: The beehive symbol appears along with the 'fish symbol'.

It is essential to understand that “fish symbolism” represents a dead person's soul and rebirth after death. Read my article on ['fish symbolism'](#) for more information on ‘rebirth’ in Indus culture. (86) Please read my article, ['Similarities between Minoan Civilisation and the Indus Valley Civilisation'](#), to note the similarities between these two cultures. (173)

Figure 72: Beehive symbol with 'Smasana-cayana' symbol

The inscription shows that the honeycomb symbol is associated with the 'Smasana-cayana' logo in the seal presented nearby (fig-72). This association is found in many Indus seal inscriptions. This relationship indicates the concept re-birth as bees after performing the Smasana-cayana ritual.



of



Read my earlier article on the Vedic burial ritual for more information on the 'Smasana-cayana' ceremony. (174)

Figure 73: Honeycomb symbol in association with 'fish symbol'.

The inscription strongly links the fish and honeycomb symbols in the nearby seal. (fig-73) The honeycomb symbol is drawn over the parenthesis sign itself, indicating the dead man's soul has been transformed into a 'fish' using the medium of a bee. (or) The bee could be equivalent to a “fish”, indicating that it is another form of reborn soul. The bee symbol is also present in the same inscription.' Smasana-cayana' ceremony. (174)

The Bee in Ancient Egypt

The ancient custom of placing a Beehive in a bull's head was first a domestic exercise and enabled the bull's head to be purified of all matter before being used for practical purposes. Only later did the tradition morph into a highly symbolic ritual where Bees found on the carcasses of dead bulls represented the regeneration of souls. The belief that Bees were born of sacred bulls was especially prevalent in Egypt and Mediterranean cultures such as the Greeks and Minoans. (171)

The ancient Egyptians shared many similarities with the Sumerians, including the veneration of Bees. Sophisticated Apiculture, or the organised craft of Beekeeping, was practised in Egypt for thousands of years. Egyptologist Wallis Budge translated the Book of Opening the Mouth and, in doing so, provided insight that confirmed the bees' importance in Egyptian mythology. One phrase read, ***"The Bee, giving him protection, they make him***

exist", while another adds: "**Going about like a bee, thou see all the goings about of thy father.**" The latter may refer to the '**Ka**' of an individual's soul – or double, nurtured after death. (171)



Honey bee goddess Melissa, Picture courtesy - Hub pages.com (175)

Minoans and bee worship

The Bee Gods of the Minoans are said to have been transformed out of Bullheads, each being a "Melissaos", a Bee Man or Bee God. Many women have been transformed into growing wings and become maidens of the Bee Goddess, each called "**Melissa**", which loosely translates as a Dancing bee. Later, ancient Greeks transferred the name of "**Melissa**" to express an '**unborn soul**', and the fairies became winged maidens who looked after the sacred places where souls had to travel. Sometimes, these maidens are described as nymphs. **Melissa, the Bee Maidens, the nymphs who guide and protect souls**, seem similar to the Fairies and Faeries of Irish, Scottish and other British myths. (175)

Assyrians and beehive ritual

It is said that ancient Assyrians believed bees were found on the carcasses of dead bulls, representing a sacred regeneration of souls. Their art included placing a Beehive in a bull's head, a sign of soul purification (or) rebirth of the soul as a bee. (175) The above information indicates that the 'beehive' ceremony was part of the soul re-birth ceremony, a regular practice in the Indus Valley civilisation.

The regenerative symbolism of bees born from bulls appears to be the Egyptians revered most, for we are told that an Apis Bull produced 1000 Bees and that the bees represented souls. (171). The bee symbols could indicate the presence of Oracles and prophesy-sayers in the Indus Valley civilisation. The conclusion is that the bee and honeycomb symbols represent the concept of the rebirth of a soul in bee form.

Article -5

The bird symbol indicates the same idea as 'fish symbolism.'

Abstract

The bird symbol frequently appears in Indus seals. There are three possible explanations. The first is that the idea could be similar to the belief expressed in Sumerian civilisation. The potential second idea is the ancient Egyptian idea, which suggested the soul, the '**Ba**', could leave the dead body as a bird. The third is that of the later Rig Vedic ritual, where the firebird carries the dead man's soul to heaven.



Figure 74: The above given Indus seal shows the bird logo.

The Sumerian belief says, "The dead persons 'live in darkness, eat clay, and are clothed like birds with wings.'" (176) The Greeks and Celts thought that the dead could reappear as birds. The Sumerians of the ancient Near East believed that the dead existed as birds in the underworld. According to Islamic tradition, all dead souls remain as birds until Judgment Day. (177) Numerous myths have linked birds to the journeys undertaken by human souls after death. Sometimes, a bird acts as a guide in the afterlife. In Syria, figures of eagles on tombs represent the guides that lead souls to heaven.



Figure 75: Bird appears along with crocodile figure.

The Indus civilisation concept of the soul becoming a bird is more or less in conformity with the Sumerian civilisation belief. The above-given seal (middle scene) reflects such an idea; the dead are transformed into birds and travel through the underground river in a boat in the nether land. The third scene depicts the fish eaten by a crocodile. Fish represents the dead man's soul eaten by the crocodile, which means everlasting punishment in hell. Refer to my earlier papers on '[fish symbolism](#)' and '[crocodile indicates Egyptian goddess Ammit](#)' for more information on this idea. (86) (5)

Fish Symbolism – By - S. H. HOOKE

The fish was shown as a divine symbol during the Hellenistic period of Egyptian civilisation. The fish appears in a tomb painting from Gamboud, Egypt. The mummy is lying on a lion bed and is gazing at a fish above him. Here, the **sacred fish replaces the usual 'Ba' bird symbol, indicating the hope of immortality.** (178),(179)



Figure 76: figure showing 'Ba' in the form of a bird.

Picture courtesy - (180)

The possible second idea is that of ancient Egyptian belief. The ancient Egyptians believed that the soul, the 'Ba', could leave the dead body in the form of a bird, often a hawk. They built their graves and tombs with narrow shafts leading to the open air so that these birds could fly in and out, keeping watch on their body.



Figure 77: The bird symbol indicates the dead man's soul.

The Indus seal presented nearby shows a ceremony associated with the bird. One significant thing noted here is that fish and bird are bracketed together, specifying that these symbols suggest the same meaning. The conclusion is that both these symbols could indicate the release of a dead man's soul in the form of a bird or fish.



Figure 78: The firebird carrying the soul to heaven.

Bird symbol in Rig Vedic rituals

The third possibility is that the bird symbol could indicate the Vedic idea of a 'firebird' carrying the dead man's soul into heaven. See the inscription in the seal presented nearby. The inscription should be read from right to left (Read from the side which the bull is facing). The 'Great bird' symbol indicates the **Agnicayana Yajna** and the

second symbol  (inverted cleft) indicates the 'Karkida ritual'.



Figure 79: Big-bird of Agni-cayana yajna.

Picture courtesy -- (181)

The entire Agnicayana ritual takes twelve days to perform. During this time, a bird-shaped altar, the uttaravedi "northern altar," is built out of 1005 bricks. The liturgical text is in chapters 20 to 25 of **Krishna Yajurveda**. The immediate purpose of the Agnicayana is to build up an immortal body for the sacrificer. This immortal body is permanently beyond the reach of suffering and death. (181)

Hindu scriptures say that a man may become a Deva, beast, bird, vegetable, or stone according to merit or demerit. The Upanishads also corroborate this statement. (182) I pointed out the bird symbol's similarity to the Vedic Agnicayana ritual in my earlier article, "[Evidence of Vedic Yajna in Indus Seal Inscriptions.](#)" (183) The same idea has been expressed by Rekha Rao also in her book, "[Symbolography in Indus Seals.](#)" (184)

Article -6

‘Branch symbol’ indicates the word ‘Sastha.’



The above two symbols indicate branches of a tree. The Sanskrit word ‘Zakhastha’ means ‘branch-sitting,’ suggesting the god sitting on a branch. Further, this word is likely distorted and pronounced as ‘Sastha’ in Tamil Nadu and Kerala today. In IVC, there were three tree-living gods, per my article, ‘Three different tree-living gods of Indus civilisation. (185) The three gods referred to alone are not called ‘Sasthas’; all the gods of Indus civilisation were called ‘Sasthas.’

Out of the two symbols presented above, the second symbol Ψ looks like a ‘Trishul symbol.’ However, verification reveals that this symbol is a modified branch symbol, not a ‘Trishul’ symbol.

See the research paper of Sundar et al. (Sundar, 2010). This paper analyses the frequency distribution of various symbols and a combination of symbols. (169) I have listed the combinations of [Ψ] symbol and [Ψ] symbol separately. Even though the second symbol looks like ‘Trishul’, it is only a ‘branch symbol’. In the Indus seal inscriptions, evidence of Trishul as a weapon has not been seen. Details about the ‘Zakha’ (Branch) symbol are as follows:




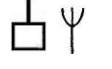






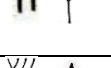
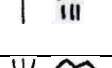
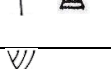








Symbol combinations	frequency	Symbol combinations	Frequency
	48		40
	47		54
	30		30
	26		21
	24		20
	18		10
	15		10
	11		10

Table 4: Frequency distribution analysis of 'Branch Symbol'.

One significant observation is that there is no difference between the [] and [] symbols; both have been used interchangeably. These symbols indicate the same meaning as the word “God” (Sastha).

The second important point obtained from this analysis is that the symbol 'Sastha' [] does not appear with one god, namely Dwara Palaka (gatekeeper god) []. It shows that the gatekeeper was not a god. The fourth point is that the karkida symbol [] does not appear along with the “Sastha” symbol. This shows that the karkida symbol was used for the



“karkida” month, not for karkida—god. The fifth point is that the Istika ceremony [] is associated with all gods (Sasthas). “Istika-sastha” means “favourite god”; any god could be a favourite god. The conclusion is that “Sastha” is a generic term for 'God'.



Figure 80: Feather on pedestal.

In the seal presented nearby(fig-80), a branch is placed on a pedestal, representing the word 'Sastha'. The chakra symbol indicates the 'Grihapathya fire'. This means that the sacrifice was carried out on a general basis for all gods, but no particular god is mentioned.

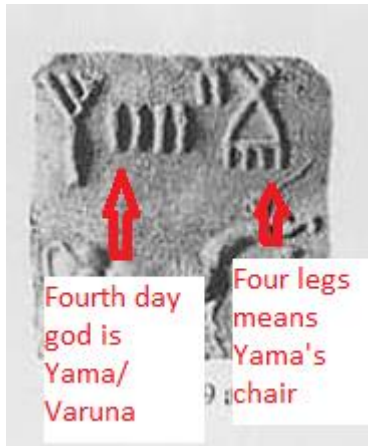
See Figure 81; the branch symbol  is located in the last (read from right to left). The bangle symbol may indicate 'mother goddess'. It looks like the mother goddess was also called 'Sastha'. The inscription reads: sacrifice was carried out for -pithru (Fish) protection (Kedaga-symbol). The sacrifice was to please Ningishzida (Pushan) sacrifice- and a messenger was arranged – to carry the sacrifice to the bangle goddess (Kali).



Read from right to left

Branch symbol in the last

Figure 81: Bangle Sastha.



Fourth day
god is
Yama/
Varuna

Four legs
means
Yama's
chair


(fig 82) (read from right to left) The first symbol in this inscription is a new symbol. The four legs in this symbol could indicate Yama's chair. Hence, it can be construed as a symbol of 'Yama Yajna'. The 'Branch symbol'  merely stands for the word 'Sastha', which indicates that the sacrifice was made only for the god Yama and not Pithrus. Number four may be showing the fourth-day Sastha. The fourth-day god is Yama. (166) According to modern Hindu religious ideas, Yama is the lord of the fourth lunar day.

Figure 82: Fourth day means 'Yama'.



Rudra was the god who lived in the Pipal tree during the Indus Valley Civilisation. The gods residing under the Pipal tree should be taken as continuity of the old god. The ancient Tamil god Muneeswaran fills the spot very well.



Figure 83: Number seven in association with sastha symbol.



Heh (God)

See Figure -83; seven is associated with the 'Sastha'(God) symbol. It indicates the seventh-day god. According to Hindu religious ideas, the seventh-day god is Surya. However, Surya was not present in IVC. Most probably, the seventh-day god of the Indus people was "Heh."

In Egyptian mythology, 'Heh' was the personification of infinity or eternity in the Ogdoad. (186) His name originally meant "flood", referring to the watery chaos the Egyptians believed existed before the world's creation. (187) The Egyptians envisioned this chaos as infinite, contrasting with the finite created world, so Heh personified this aspect of the primordial waters. (188) (189)

His male form was often depicted as a frog or a frog-headed human, and his female form as a snake or snake-headed human. The frog head symbolises fertility, creation, and regeneration. (190) The other common representation depicts him crouching, holding a palm stem in each hand (or just one), (191) Sometimes, he had a palm stem in his hair, as palm stems represented long life to the Egyptians. (189) The representation of this god crouching (kneeling with one knee raised) recalls a similar depiction in the Indus seal image.



Figure 84: God sitting in the tree branch.

See the nearby seal (Fig 84); the pictorial representation shows a god sitting in the tree. His sitting position resembles the Egyptian god 'Heh', who gives a million-year afterlife. Hence, it can be concluded that the above-depicted god is a continuation of the Egyptian god 'Heh'. We do not know by what name the Indus Valley people called him, but we can call him his Egyptian name until a consensus is reached.

The god Heh was usually depicted anthropomorphically as a frog. However, the hieroglyphic character portrays him as a male figure with a divine beard and a lappet wig. Typically kneeling (one knee raised), sometimes in a basket—the sign for "all" the god normally holds in each hand a notched palm branch (palm rib). (These were employed in the temples for ceremonial time-keeping). (192) Occasionally, an additional palm branch is worn on the god's head. (189) The god's image and iconographic elements reflected the wish for millions of years of life or rule. 'Heh' became associated with the King and his quest for longevity. The placement of 'Heh' in connection with a Pharaoh's corpse means that the god will grant him these "millions of years" into the afterlife.^[9] (189)



Figure 85: God Heh holding a pair of notched palm branches.

Article -7

'Brick symbol' indicates the '*iSTIkRta*' ceremony:

Abstract

The 'Brick symbol' gives an excellent insight into the development of the 'Indus script'. The symbol '*iSTika*' does not merely mean brick alone; it stands for a whole concept and the word '*Istikrta ceremony*'.



Earlier, I thought this symbol could represent a 'Weighing stone', indicating the 'weighing of the heart ceremony'. However, this symbol occurs so frequently in the Kabul manuscript that there must be another meaning. The practice narrated for the Agnicayana ceremony by Jithesh et al. shows that the '*Istika*' ceremony occurs five times during the 12 days of the ritual. Considering the high frequency of this ceremony in the Kabul manuscript and practice, it is concluded that this symbol indicates the '*Istika*' ceremony.



Figure 86: Seal showing 'wooden frame' used in brick making.

This symbol looks like three bricks are stacked together, and the offering is made over it. (Or) It looks like a wooden frame with a handle used for brickmaking. There are two types of bricks; one is the modern type of brick, which is a standard size. The seal picture (fig-86) presented nearby shows the normal-sized brick. The second type of brick is shown in the seal picture given below:

The bricks used in Yajna are different; they are not of the size used in modern-day house construction. This wooden frame is different, and it indicates an oversized brick. See the picture presented nearby (fig- 87).



Figure 87: 'oversized' brick.



Bricks used in Vedic Yajna altar construction

Picture courtesy (193)

Tools used in Vedic Yajna

Image courtesy (194)

The red arrow shows a box-like tool used as a spoon to offer sacrifice materials on the fire. This spoon also resembles the 'istika' symbol shown in the seal inscription. I do not know the specific Sanskrit name of this tool.



The name of the device is yet to be ascertained. It is likely that during Istika ceremonies, such ladles could have been used (or). It may be a tool through which offerings are made to 'Ishta Devatas' in the Yajna ceremony. I have seen in one Vedic Yajna ceremony, the priest made a cloth bundle of the sacrifice materials placed the package on this box ladle and offered it to the fire. This sacrifice was made at the last concluding part of the ceremony. The offering materials are not simply thrown into the fire; they must be placed in such ladles before offering them to the fire.

Whatever this ladle's name, the box ladle resembles the grapheme in the Indus seal inscription. It is assumed that this box ladle is somehow connected with the word 'Istika'. Further verifications are required on this issue.

Istika in Yajur Veda (195)

The article written by Sulaiman Razvi gives a good idea about the '**Ishtika**' ceremony. Yajur Veda 13.26 states, "You are **Ashadha (Brick)**, Conquering One." Some translate the word Ashadha or Ishtika as brick, earth, or speech. (195)

The Satapatha Brahmana briefly mentions 'Ashadha':







Satapatha Brahmana 7.4.2.32-33. He then lays down the Ashadha (invincible brick)– the 'invincible one' being this earth; it is this earth he thus lays down. He puts it on the fore-part (of the altar site), for this earth was created first. And as to its being called Ashadha. The gods and the Asuras, both of them sprung from Prajapati, strove together. The gods saw this invincible brick, even this earth; they put it on (the altar). And having put it on, they conquered (and drove) the Asuras, the enemies, the rivals, from this universe. And thereby, they conquered (asahanta), which is called Ashadha. In like manner, the Sacrificer, after putting on that (brick), conquers (and drives) his spiteful rival from this universe (or from everything here).

There is one more verse from Brahmanas, which is a commentary on the Vedic verse:

Satapatha Brahmana 7.4.2.39. 'Thou art Ashadha, the conquering,' for the gods thereby conquered the Asuras- 'conquer the enemies! Conquer the hostile!' as the text, so the meaning; – 'thou hast a thousand energies: do thou speed me!' (195)

The above-given explanation of Razvi gives an excellent idea of the 'Ishtika ceremony'. This statement explains the importance of the 'brick ceremony'; it provides the power to expel and defeat enemies.








symbols						
Identification of object	Brick	Kavu	shield	Number three	Quotation mark	wheel
Sanskrit name	Istika	Kavu –Tamil word	Kedaga		The full stop (or) Yajna	chakra
Meaning	Istika ritual	sacrifice	protection	Three generations of Pithrus	Yajna	Grihapathya

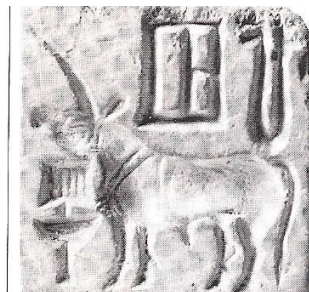
Now, the inscription can be read as "**Istikrta – sacrifice –protection (Kedaga) from dangerous gods (Number Three)- Grihapathya fire and sacrifice**". The word 'Istikrta' means 'Particular Sacrifice' or 'Festive rite' as per the spoken Sanskrit dictionary. (196) There is a second possible meaning. Before starting any sacrifice, the bricks are made fresh every time. One bull is slaughtered on the day of initiation of 'brick making' itself. Such a sacrifice animal



is known as '*Istikrta-pazu*'. (196) However, both words indicate a single situation and show a unique ceremony.



Symbols					
Identification of object	Brick	Kavu – sacrifice	Full stop mark	bow	Kavu
Sanskrit name	Istika	Kavu is a Tamil word	the symbol indicating the word Yajna	Dhanush	Kavu is a Tamil word
Meaning	Istika ritual	Sacrifice	Yajna	Dhanudhar is the god Rudra.	sacrifice

The inscription in this seal could be read as "Istikaka -sacrifice – Dhanudhar (Rudra/Karkinos)-sacrifice". The meaning of the words is "Istikrta ceremony for Dhanudhar". Dhanudhar most probably indicates 'God Rudra' and his name appears in an ideographic way in the Indus inscriptions. (197) (198)



Symbols		
Identification of object	brick	Kavu
Sanskrit name	iSTika	Kavu is a Tamil word
Meaning	Istika ritual	Kavu means sacrifice

The inscription on the seal can be read as '*Istika*'. The word means "bull sacrificed on the occasion of *istikrat ceremony*". However, the term is so highly condensed that only the brick symbol appears. It could have made good sense to Indus Valley priests because their vocabulary was limited to sacrifice and rituals. In contrast, modern man gets confused as we attribute various meanings to a simple word used by an Indus priest. This is the typical problem associated with the decipherment of the Indus script.

In his book, Asko Parpola states, "Logo-syllabic scripts are open systems; their signs may have several values and represent larger linguistic units with interrelationships that are not nearly so defined" (Chapter -7; first paragraph). (167) A single logo can have many meanings and represent a more powerful word than what it looks like. Sometimes, a single logo accounts for a significant concept itself. This Indus script word 'Istikrta' is the best example in this regard.

Article -8

The comb symbol indicates the word 'Offering.'



Abstract

The above-given comb-like symbol expresses the idea of offering. Egyptian Hieroglyphics and Indus script symbols share many similarities. I searched for a similar hieroglyph and found that the '**offering table**' hieroglyph coincides with this 'comb' symbol. The only modification is that the 'offering table' symbol is written vertically in Indus scripts instead of horizontally.






The above-given symbol is the Egyptian hieroglyph for the 'offering table.' The meaning is the same in Egyptian Hieroglyphics and the Indus script, which means "offering." The offering table was drawn vertically in the Indus script. The frequency analysis table of Sundar et al. also supports the idea proposed here. (199) The extracts of the frequency analysis table are given below:

The positional analysis of the comb symbol within an inscription:

Solus	Initial	Median	Final	total
1	-0-	38	316	355

Table 5: Positional analysis table of comb symbol

The above-given frequency analysis shows that this comb symbol was predominantly used as a terminal sign. The best example of the terminal sign is the 'Kavu' symbol, which stands for the idea of sacrifice. Here, the comb sign also stands for the similar concept of 'offering'.

	Kavu – offering The pairing of the symbol is not meaningful, whereas the triplet of these symbols brings out the real meaning. the meaningful triplet is given below in a separate table	184
	Messenger god offering	26
	Astaka -offering – indicates an offering made on the eighth day, the favourite day of god "Rudra", and this arrow indicates the word 'Astaka'.	11





	Offering Kavuv	10
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Table 6: Comb symbol combinations.

The first observation is that the comb symbol appears along with 'The Kavuv symbol in the final position in 184 instances. This combination and terminal area confirm the idea that the grapheme of 'Comb' stands for the meaning 'offering'.

The other observation is that the second-largest frequency (26) is linked with the messenger god symbol . The frequency analysis table given above by Sundar et al. is not satisfactory. Hence, I did the full review by reading the entire seal inscription and determining the gods to whom the sacrifice was made. I have taken only seals where the comb symbol appears []. There are 115 seals taken into consideration, and the seal pictures were extracted from the book of Sue Sullivan. The details are given below:

Simply Pithru sacrifice	11	Comb symbol twice 	6
Gatekeeper god	10	Rudra symbol	5
Fork symbol	8	Messenger god	5
Seals damaged -Symbols not clear	7	Sastha(Trishul) symbol	5
Karkida god (Rudra)	7	Pithru with a leg in bondage marking	4
Karuppa-swami (God-carrying stick)	7	Spear combination	4
Ningishzida	6	x- god (god of death)	3
Many gods	6		
God (Zakhastha)/ (Sastha)	6		

Three mountains	2	'ka' symbol (Up-raised hands)	1
Pusan (goat logo)	2	Kur symbol	1
Stick logo – Agnoukaran ceremony	2	crocodile	1
Bow and arrow	2	Fence symbol (Anv-Ashtakya)	1
Fetus symbol	2	Varuna	1

Table 7: Comb symbol appears in combination with all gods.

This comb symbol appears with various permutations and combinations with many gods. These multi-god combinations show that this 'comb' symbol conveys a general meaning, not a specific one. The general meaning of 'offering' fits very well. Sunda further clarified this analysis by the below-given 'triplet symbols' statistical analysis. (199)



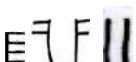
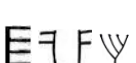
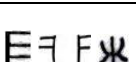
Triplets	Meaning	Frequency of occurrences
	Pithru-Kavu -offering	46
	Ka-Kavu- offering	16
	Dvi-Kavu-offering	11
	Sastha -Kavu- offering	10
	Ningishzida(psychopomp)-Kavu-offering	10

Table 8: Triplets statistical analysis.

The above table clarifies the idea very well. Maximum offerings have been made to '**Pithrus**'(ancestors). The second most common offering is for 'Ka' (Dead man's soul). Ten offerings are for the psychopomp god '**Ningishzida**'. The remaining ten offerings are oriented towards '**Sasthas**', a generic name for 'Gods'. Thus, the statistical analysis shows that this 'comb' symbol is oriented towards a common term, not a specific god. The word 'offering' fits very well.

Article -9

Concentric circles indicate apotropaic magic.



Picture courtesy -- (200)

Mark Kenoyer states that the above-shown “ivory counters” show circles and lines carved in ways that do not correspond to dice. “They may have been used for predicting the future,” writes Mark Kenoyer. (201) The counter on the right has a duck ornament at one end, and the counter on the left has a double duck ornament at the end. The larger one may be a stylised figurine with triple-circle motifs incised on both faces.



Figure 88: Mythical animal with concentric rings.

What is this animal? Is it Rhino (or) Antelope? What is the meaning of this concentric ring pattern? It is a mythical animal. The Indus priest could have claimed that he had

sacrificed such an animal for some benefit. What could be the benefit? We have to search for ideas similar to those of other cultures. Fortunately, such an idea is available in Celtic culture. Details are as given below:



Figure 89: rainbow saucer -coins

Rhine Celts, electrum Rainbow Saucer. Triskele is in front.

A Rainbow Cup, a type of silver coin, is a unique coin from the Iron Age, made in the last centuries before the beginning of our era, including strains from the Rhine area. Rainbow Saucers are dish-shaped (not flat, like our modern coins) and made of silver with some gold and copper. On the one hand, they often depict a triskelion or three-leg and many laps on the other side. It is a small coin with an approximately 16 to 20 mm diameter.

Rainbow Cup grew from the idea that these coins were created where the rainbow touched the ground. The function of the saucers and the creators' identity is still uncertain. According to historical sources, they were not used as currency for regular payments. (202)



The flag of Sicily shows the triskelion symbol.

Picture courtesy - (203)

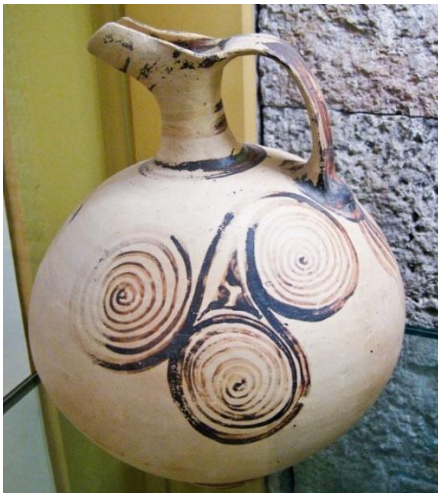
The triskelion symbols

The triskelion symbol appears in many early cultures, the first in Malta (4400–3600 BC) and the astronomical calendar at the famous megalithic tomb of Newgrange in Ireland built around 3200 BC, Mycenaean vessels, on coinage in Lycia, and silver coins of Pamphylia. It appears as a heraldic emblem on warriors' shields depicted on Greek pottery.



Triskelion symbol on Greek shield (pottery figure)

Picture courtesy – (204)



Variation of Triskelion symbol on pottery

Picture courtesy - (204)

The triskelion is an ancient symbol of Sicily, with the head of the Gorgon, whose hairs are snakes, from which radiate three legs bent at the knee. The emblem dates back to when Sicily was part of Magna Graecia, the colonial extension of Greece beyond the Aegean.



Triple spiral visible on entrance stone at Newgrange

Picture courtesy - (205)



Picture courtesy -- (206)

Note that the stone with spiral rings is placed in front of the entrance to the passage grave. This spiral pattern indicates '**The Gorgon**' and warns trespassers that they will be turned stone if they enter the passage grave. The second possibility is that the spiral pattern could indicate the 'Underworld/Netherworld'. Anyhow, both options show an association with death and the underworld.

The Celtic symbol of three conjoined spirals may have had triple significance, similar to the imagery behind the triskelion. The triple spiral motif is a Neolithic symbol in Western Europe. Though popularly considered a "Celtic" symbol, it is, in fact, a pre-Celtic symbol. It is carved into the rock of a stone lozenge near the main entrance of the prehistoric Newgrange monument in County Meath, Ireland. Newgrange, built around 3200 BC, predates the Celtic arrival in Ireland but has long since been incorporated into Celtic culture. (203)

Other interpretations

The triple spiral is one of the main symbols of Celtic Reconstructionist Paganism, often representing the "three realms" - Land, Sea and Sky. (205) It is also accepted that it could represent the "three worlds": the world of the living, the dead, and the spirit. (207) These interpretations show that the triskelion symbol is associated with 'the other world /nether world. My earlier article on the 'Kur symbol' [✂] supports this idea. (208) I have concluded that the 'Kur symbol' indicates the nether world.

Relationship between the 'Kur' symbol and 'concentric rings' symbol

What is the relationship between this 'Kur symbol' and the symbol of the concentric ring? See figure- 89 given above. Both these symbols appear on both sides of a coin. It shows that these symbols are interrelated. The triskelion symbol likely had apotropaic qualities. (209). Further, the coins were also made in a convex shape, giving a shield feeling (Kedaga). Overall, it provides a meaning of 'Protection' through apotropaic magic. (Or) repelling some evil influences.

Article -10

The cone symbol means 'given eternal life.'

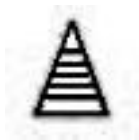


Figure 90: The Cone symbol.

Abstract

The cone symbol intrigued me for a long time; finally, a beautiful meaning has emerged. This cone symbol indicates the act of '**giving eternal life**' by the Egyptian god Heh. Other gods also vied for the same power. God Heh gave mortals a million years of eternal life, and he was transformed into 'God Ayyappa' in the Indian context.



Figure 91: Indus seal showing the conical object.

Seal picture courtesy - (210)



Figure 92: The photo shows the conical object used in the Vedic ceremony.

Picture courtesy - (211)

Cone object in the ritual ceremony

The above-given photo shows a traditional Hindu marriage, and Vedic Yajna is performed. Note the conical-shaped object in the right-side bottom corner of the photograph. (211) The relevance of this conical object to the Indus Valley Civilisation symbol is that a similar conical symbol appears in the Indus script. Most probably, the cone indicates the presence of God Sah/Sahu (Egyptian god). I inquired with many priests regarding the meaning of the 'cone object' in a Yajna ceremony. The priests are aware of this conical object but do not know the meaning or significance of using that conical object. The importance of a vital ritual is forgotten, but only the remnant of the tradition is still being practised.



Figure 93: Grave goods - conical bread made of clay

Picture courtesy – Flickr.com

Ancient Egyptian Funerary Cones were part of grave goods.

Funerary cones are a type of funereal object from ancient Egypt. The ancient Egyptians were highly concerned about the afterlife and did all they could to provide for the dead. Funerary goods were buried with the dead to provide protection and sustenance in the afterlife. (212)

Amulets and magic spells, for example, protected and aided the dead in their journey through the underworld, whilst little figurines called *shabtis* could be magically animated to perform tasks for the dead in the afterlife. (212)

Making Funerary Cones

Funerary cones are made of fired Nile mud and are most commonly conical, hence its name. Nevertheless, there are also funerary cones of other shapes, which are less common. Other shapes include pyramidal, horn-shaped, trumpet-shapes, double-headed and triple-headed cones, and cone-imitated bricks. (212) Similar is the case of Indus script symbols. The cone symbol appears in different types. Below given are some examples.



Looks like a
metallic cone

These three cones are
different - Three mountains
of 'Kur' the netherworld



This cone symbol looks
like an arthmatal
diagram



This cone symbol looks like a rhinoceros horn

There is a possibility that the rhino horn could have been used instead of the 'clay cone' in the context of Indus civilisation. The rhino horn could have been an excellent material to inscribe on it. However, it would not have survived the ravages of time. Both 'clay cones and rhino horns' have not been found in excavations of Indus sites.



This cone looks like an arrow head

cone symbol followed by branch symbol (Sastha - means God) here the cone symbol indicates a god



This cone also looks like a rhino horn



Egyptian funerary cones of Mentuemhet with hieroglyphics- 650 BC...

Picture courtesy Ancient origins.net (212)

The inscriptions on funerary cones indicate the name of its owner (usually an official serving a pharaoh) and his title. These are stamped onto the face of the cone, which has an average diameter of between 5-10 cm (2-4 inches) (212).

Purpose of Funerary Cones

It is unclear what the funerary cones were used for, and various hypotheses have been discussed over the years. Some, such as Champollion, suggest that the cones served as a label for the deceased. (212) Researcher Petrie thinks that the cones were symbolic offerings. Other researchers speculate that the cones were ornaments, architectural material to reinforce the entrance wall, solar symbols, or even phallic symbols. No one knows what the cones were used for, but they were essential to death rituals for some time. (212)



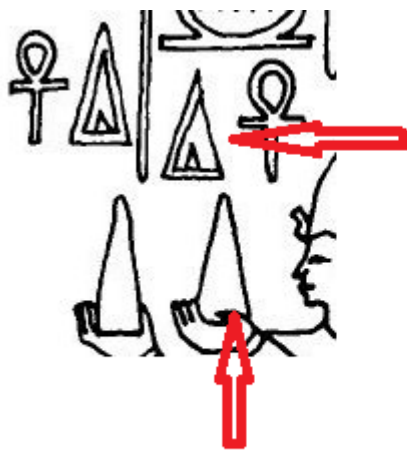
Figure 94: Clay cone of Gudea of Sumeria.

Picture courtesy- Wikipedia-commons (213)

Cone symbol in ancient Sumeria

The nearby picture shows the Mesopotamian cuneiform foundation cone, which is not a religious offering of conical bread as in Egypt. (Neo-Sumerian period, 2120 BC). This cone was dedicated by Gudea, the governor of Lagash, to the god Ningirsu, the mighty warrior of Enlil, to construct the Eninnu Temple. Cuneiform inscriptions cover the entire surface area of the cone, which is 4.75 x 2.5 inches.

The objective of cone objects in Sumeria and Egypt is similar. In both cases, the individual's name and designation are mentioned. Also, the name of the god to whom the offering/dedication is made is mentioned. The objective seems to be that the person's name and excellent work should be put forth before the god and produced as a permanent record to give the dead man's soul favourable treatment in the netherworld.



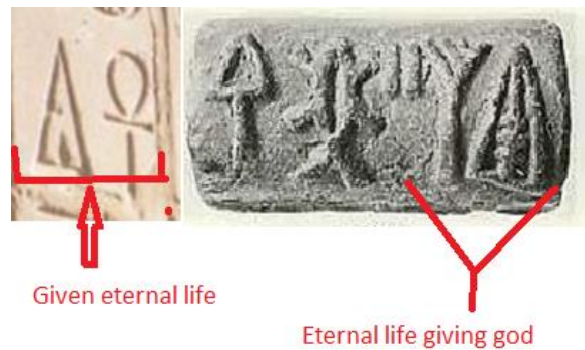
This triangle means -
Given ever lasting life

Bread cone offering by Pharoah

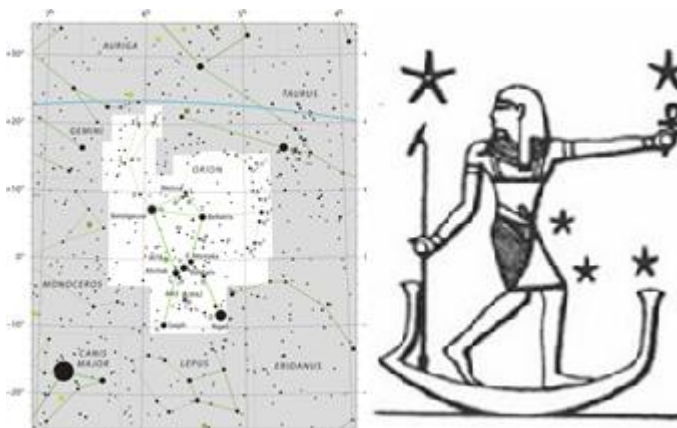
Figure 95: Bread cone and Sothis cone

Picture courtesy – Barry Carter (214)

The “white bread” cones are often adjacent to a hieroglyph called the “Sacred Sothic Triangle.” (215) The above-given picture shows the difference between conical bread and the Sothis triangle. The Sothis triangles seem more regular than the bread cones. (214)



The above-given picture shows another critical character of this Sothis triangle. (214) This triangle always appears in pair form along with the ankh symbol. This pair of symbols gives the meaning of 'given everlasting life.' In the Indus script, the cone symbol is always followed by the branch symbol. The Branch symbol means 'sastha (god). (117) This pairing of these two symbols shows that, as such, it was the name of a god, not merely showbread.



Sah and Sopdet - Father and mother of Egyptian gods

In Egyptian mythology, Sah was the "Father of the gods". The above-given picture of Sah is the anthropomorphic representation of a prominent Egyptian constellation represented by the modern constellations of Orion and Lepus. (216) (217) This representation includes stars from modern Eridanus, Monoceros and Columba constellations. (218) His consort was Sopdet (Spdt), known by the ancient Greek name Sothis, the goddess of the star Sirius (the "Dog star"). Sah became associated with a more critical deity, Osiris, and Sopdet with Osiris's consort, Isis. (186 p. 129)

Sah was frequently mentioned as "the Father of Gods" in the Old Kingdom Pyramid texts. **Pharaoh was thought to travel to Orion after his death. (186)** The above observation of Wilkinson and Richard seems important. The entire scheme of mortuary temples and rituals is oriented towards the afterlife journey of a dead man's soul. The soul's final destination is the Orion constellation, the world of the God Sah, the ancient father.

In the context of Hindu religious ideas, this Egyptian god could have been replaced by *Brahma* and *Brahma-Loka* because Brahma was the first god who emerged on his own in

this universe at the time of the creation of gods and animals. Brahma only created all the other gods and beings; he was also the father of all other Rishis. Hence, Brahma looks similar to the father god of Egyptian gods.

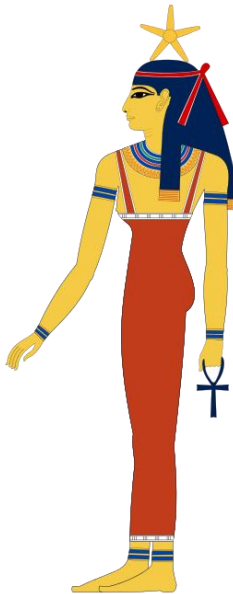


Figure 96: Goddess Sopdet

Picture courtesy -Wikipedia

During the early Egyptian civilisation, the heliacal rising of the bright Sothis star preceded the usual annual flooding of the Nile. (186) Therefore, it was used for the solar civil calendar, which largely superseded the original lunar calendar in the 3rd millennium BC. Despite the wandering nature of the Egyptian calendar, the erratic timing of the flood from year to year, and the slow procession of Sirius within the solar year, Sopdet remained central to cultural depictions of the year and the Egyptian New Year. She was also revered as a goddess of fertility brought to the soil by the flooding. (219)

During the Old Kingdom, she was an important goddess of the annual flood and a **psychopomp** guiding deceased pharaohs through the Egyptian underworld. During the Middle Kingdom, she was primarily a mother and nurse, and by the Ptolemaic period, she was almost entirely subsumed into Isis. (186)



Figure 97: Hieroglyphic symbol of Sopdet (Sothis)

One important thing to be noted here is the hieroglyphic name of Sopdet. See, the conical symbol glyph appears in the name of the god. **The word 'Sopdet' also literally means "Triangle" or "Sharp One"**. There is a possibility that the conical symbol could be indicating the goddess Sopdet (Greek name Sothis). (Or) The other option is that the cone symbol could mean the god Sah, also called Sahu.

One relevant observation is that both these names appear as name titles today in India. The title 'Sah' is common in Uttar Pradesh and Bihar. 'Shah' (which sounds like 'Sah') is typical in Gujarat. The title 'Sahu' is prevalent in the state of Orissa.



God Dakshinamurthi.

Picture courtesy - Wikipedia
(143)

'Proto-Shiva' seal and Dakshinamurthi

The above-given picture shows the god Dakshinamurthi surrounded by

sages. This god is generally depicted with four arms. He is seated under a banyan tree, facing the south. He sits upon a deer throne surrounded by sages receiving his instruction. In many other depictions, this god is surrounded by wild animals instead of sages.

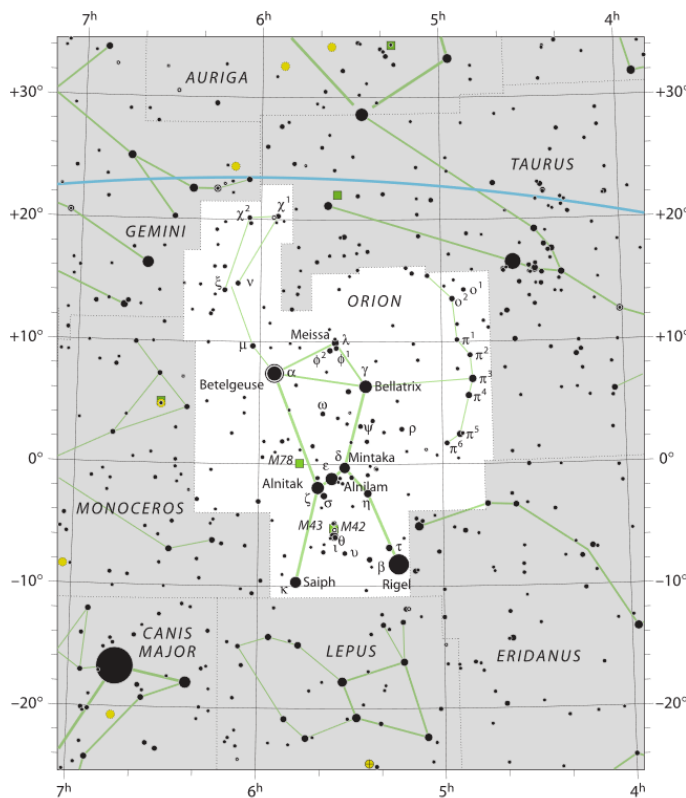


Figure 98: Sky map showing Orion constellation

Picture courtesy - Wikipedia

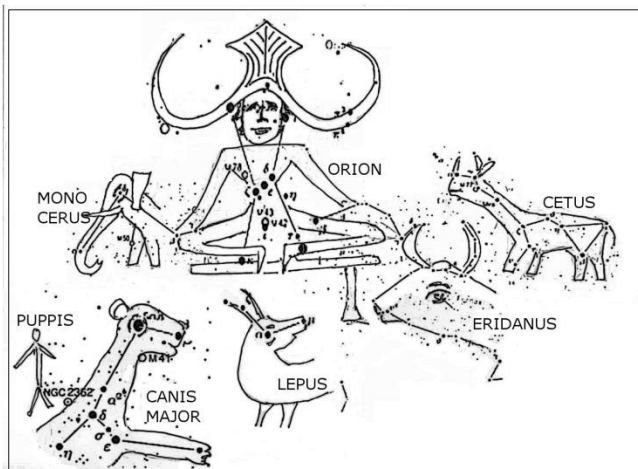
Further, the southern side position of Dakshinamurthi is reaffirmed by the position of the Orion constellation in the sky's southern hemisphere. The Orion constellation is located south of the ecliptical pathway, the Sun, moon, and other planets' pathways. The basic visualisation of Hindu priests is that all the celestial gods (Planets) pass through a

pathway (ecliptic pathway), which is also the central axis of the Hindu temple. In this scheme, Orion is a minor god on the southern sidewall of the Garbha Graha (Inner Sanctorum of the temple). Finally, 'Dakshinamurthi' literally means 'god of the southern side.'

The relevance of this discussion about Dakshinamurthi is that the 'Proto-Shiva' seal corresponds with this god Dakshinamurthi in all aspects. For more details, read my article, "[Proto-Shiva Seal and Dakshinamurthi](#)". (220)



Indus seal showing 'Proto-Shiva'/ Brahma/Dakshinamurthi



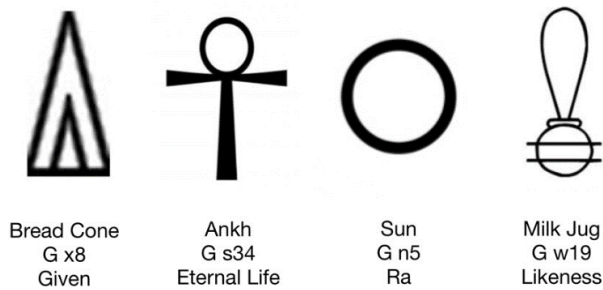
Orion constellation and surrounding animals

The conclusion is that the god depicted in the above-given seal could be Sah/Sahu, the Egyptian god. We do not know what the name by which Indus people called this god is. Until a finality arrives, we shall call him 'Mrigasira' (god surrounded by animals).

In conclusion, modern Hindu priests associate the Egyptian god Sah with the Orion constellation and call him "Dakshinamurthi". Ancient Egyptians viewed the Canis Major constellation as Goddess Sopdet (Sothis in Greek), but it is unclear how the Indus people called this god. This Canis Major is shown as a 'Tiger' in Indus Seals.

Finally, what is the meaning of the cone symbol?

The cone symbol represents the god 'Sah/Sopdet' and the concept of the final salvation of a soul. It also represents the word 'Given,' as interpreted by Egyptologists.















Given Eternal Life like Ra

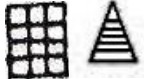

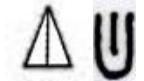


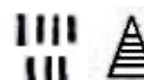
The researcher Max Distro states that the ancient Egyptian bread cone is one of the oldest ideas from Ancient Egypt. It was used in the early dynasties of Egypt. Max Distro explains that the Bread Cone means "to give" or "present." The above-given hieroglyphic inscription says the pharaoh was "given eternal life like Ra." (221) Similar is the interpretation of the 'cone' symbol in the Indus script. It does not merely indicate the offering of conical bread to god. It does not simply mean the god 'Sah/Sopdet'. This cone symbol indicates the broad idea of **giving eternal life** to the soul of a dead person. It looks like the final funeral ceremony where the soul entered the netherworld at Orion constellation and was given eternal life to live with 'Sah'.

Frequency distribution analysis

The research paper submitted by Sundar contains the statistical analysis and frequency distribution analysis of various Indus symbols. (222) The data about cone symbols are extracted and presented in the table below.

Table 9: frequency distribution analysis table by Sundar.

Symbol	Solus	Initial	Medial	Final	Total
 	0	29	2	0	31
 	0	15	0	0	15
 	0	12	0	0	12
 	0	0	15	1	16
 	1	5	6	0	12
 	0	5	6	0	11
	1	66	29	1	97

Symbol	total	Reading of symbols	Meaning
		All these pairs of symbols should be read from right to left	
	31	Eternal life and Gatekeeper god	The meaningful pairing of symbols
	15	Eternal life - Sastha	The meaningful pairing of symbols
	12	Karma- Eternal life	This combination is meaningful because the 'Karma' ceremony is performed for 'Pithrus' to obtain eternal life.
	16	Eternal life -Kavu (Sacrifice)	Meaningful association of symbols
	12	Eternal life- Kur	Kur is the netherworld, which is indicated by three mountains. God Sah was the lord of 'Kur.'
	11	Eternal life- seventh day	It is a meaningful and vital association. It says Sah was the lord of the seventh day.
	97		

All the above-given pairs are meaningful. Thanks to Mahadevan and Sundar's research work, their statistical analysis of Indus symbols has yielded excellent results. (168) (223)

God Ayyappan

Finally, it is relevant to mention that the 'cone' doesn't merely indicate Sah and sopdet; it ultimately means their son," god Ayyappa", in the Indian context. Read my article 'Difference between 'Ayyappan and Ayyanar' for more information. (130)

Article - 11

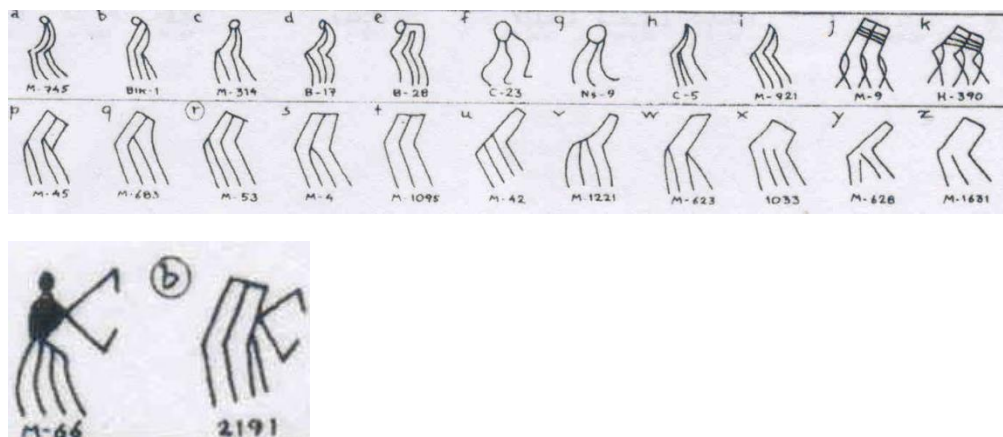
The crocodile symbol indicates the Ammit and Taweret.

Abstract:

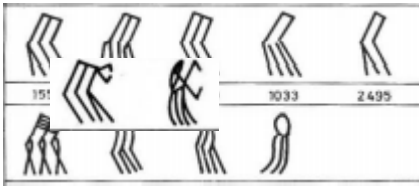
Ammit was the Egyptian demoness but was also present in the Indus Valley civilisation. This shows Egypt's influence on the Indus civilisation. A second possibility is that this symbol could have also indicated the Egyptian goddess Taweret.



The above-given symbols could indicate the crocodile demon Ammit or the demon goddess Taweret.



The above-given picture shows variants as per Asko Parpola, where too many variants are shown, but Iravatham Mahadevan's variants are minimal and precise. The above-given picture is taken from the book of Asko Parpola. (167) The logos presented in the last row give a good idea about the nature of the creature intended by the priest. The beast had something like grasping hands. It was probably the jaws of a crocodile, transformed and debased.



The variants given beside are taken out from the book of Iravatham Mahadevan. These symbols in this row show grasping claws like a crocodile's mouth.

Statistical analysis of the Ammit / Taweret symbol

According to Mahadevan and Sundar, the symbol of Ammit/Taweret [𑀘𑀓] occurs 44 times in the Indus script. This frequency of 44 is significant, implying that the demon Ammit/Tawaret was one of the crucial entities of the Indus civilisation pantheon.



The above-given symbol pair can be read as Ammit/Taweret-Yajna, appearing 18 times in Mahadevan's database. Further, this ammit logo appears along with other logos 18 times. Hence, out of 36 symbol pairs, the word "Ammit Yajna" appears 18 times (50%), which shows that a specific Yajna was conducted to appease this demon. (168) (169) There is minimal possibility that a Yajna could have been conducted for a demon like Ammit. But there are all the probabilities that a yajna could have been performed to invoke the goddess Taweret to protect the pregnant woman (or) a soul in the journey through the underworld.

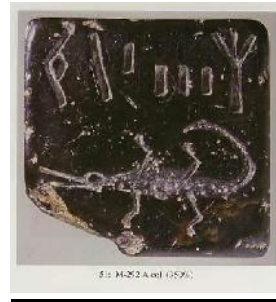


Figure 99: Portrayal of Ammit

The crocodile image appears in many seals of the Indus civilisation. It is possible that the crocodile was worshipped as a god-like Sobek in ancient Egyptian culture. However, the depiction indicates more of 'Ammit' than Sobek. Ammit was a female demon in ancient Egyptian religion with a part lion, hippopotamus and crocodile—the three largest "man-eating" animals known to ancient Egyptians. A funerary deity, her titles included "Devourer of the Dead", "Eater of Hearts", and "Great of Death". (224)

The weighing of the heart, typically pictured on papyrus in the Book of the Dead or tomb scenes, shows Anubis overseeing the weighing and the crocodile Ammit seated, awaiting the results so she could consume those who failed. While the heart was weighed, the deceased recited the 42 Negative Confessions as the Assessors of Maat looked on. (225)

Figure 100: Kedaga Yajna
for Protection against
crocodile



The inscription on the seal (fig 100) reads, "Kedaga – Yajna – number three – Sastha" (Read from left to right). The inscription means 'Protection Yajna' is in honour of many gods. Number three indicates many gods as per the Egyptian hieroglyphic way of writing. (or) Number three also indicates 'Dangerous god. (226) (or) In addition, there is also a possibility that the number three could indicate the 'third-day' god, that is, the mother goddess Kali. (227) The branch symbol indicates the word 'Sastha', which means 'Sastha' (god) in Indus script usage. (117)

However, the crocodile image below the inscription clarifies the situation. It could be a protection ceremony against the crocodile demon (Ammit), which is a dangerous god.



Figure 101: The judgement day, and crocodiles are waiting

The above-given seal illustrates the idea in a better way. Out of the three scenes presented in the seal, the middle scene depicts the god of judgment (Osiris/Kalan/Yama/Varuna) in judgment position. The fish figures shown around him represent the souls of dead persons. (86) Two crocodiles are also shown on both sides. If the

god condemns the dead man to hell, the soul (fish) will be eaten away by Ammit (the crocodile).

Ammit lived near the scales of justice in Duat, the Egyptian underworld. In the Hall of Two Truths, Anubis weighed a person's heart against the feather of Ma'at, the goddess of truth, which was depicted as an ostrich feather (the feather was often pictured in Ma'at's headdress). If the heart were judged to be not pure, Ammit would devour it, and the person undergoing judgement was not allowed to continue their voyage towards Osiris and immortality. Once Ammit swallowed the heart, the soul was believed to become restless forever; this was called "to die a second time". (224)



Figure 102: Another scene of judgement

Picture courtesy -- (210)

The above-given picture also indicates the judgement day. These seal inscriptions are significant because the swastika also forms part of the inscription. It is likely that the swastika symbol either shows the god of judgement or the day of judgement.



Figure 103: The crocodile eating a fish(soul)

The seal presented beside shows the scene of a crocodile eating the fish, the symbolism explained earlier in this article.

In his article, Hooke states that Van Buren has collected Mesopotamian material on fish symbolism and suggests that the fish is connected with the underworld and has chthonic associations. Van Buren also suggests that in very early times, they symbolised life and that the later conception of rebirth caused them to be used in funerary rites. (178)

Figure 104: The last pictograph indicates the crocodile god


The above-given seal is the only seal with a lengthy inscription consisting of 17 symbols. The demon goddess Taweret is shown in the third position in the last row. The last logo in the inscription also looks like a crocodile: the demon Ammit. This seal inscription gives a clue that both Ammit and Taweret were present in the Indus Valley civilisation.

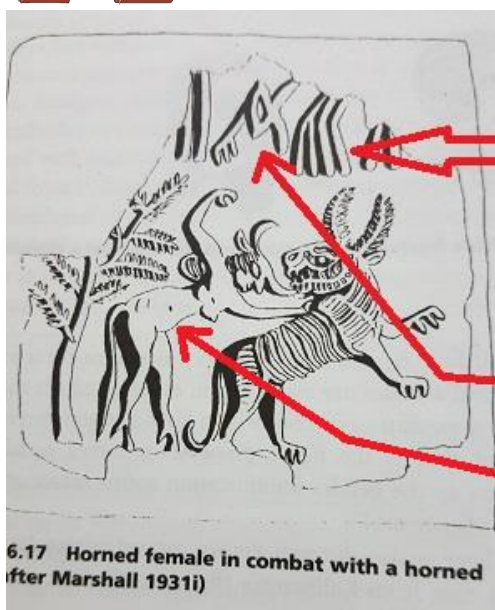
The god with a bow, arrow, and branch (Sastha symbol) is seen. The symbol bow indicates God Rudra. The last but one logo indicates the Smasana—cayana ceremony for the individual's rebirth. The conclusion is that the crocodile symbol in the Indus seals indicates the Egyptian demon 'Ammit'. This symbol could also show the demon goddess Taweret.


There is a second possibility that the crocodile symbol could have indicated the Egyptian goddess Taweret:



Taweret holding Sa- symbol -picture courtesy - Wikipedia

The first possibility for this symbol  is that it could have suggested Ammit the crocodile, as discussed above. The second possibility is that this symbol could have indicated the demon goddess Taweret. The demon Ammit was feared, but this demon goddess, Taweret, was considered a protector in Egypt.



Symbol of
Goddess
Taweret 

Karkida -Kavu

Demon
goddess
Taweret

6.17 Horned female in combat with a horned (after Marshall 1931)

Figure 105: picture from the book of Asko Parpola.

The above picture is extracted from the book of Asko Parpola. The inscription in the seal reads '**Karkida -Kavu—sacrifice for Taweret**'. This picture confirms that the symbol indicates the goddess Taweret chasing away demons and protecting the dead man's soul in the netherworld. She was a benevolent demon.



The 'Sa'-symbol shown beside is an ideogram conveying the idea of protection.

Sa symbol

The 'Sa symbol' was a protective symbol favoured by pregnant women and mothers to shield their young children against evil. The 'Sa symbol' was often depicted with images of the Bes, the dwarf god, and the protector god Taweret, the ancient Egyptian hippopotamus goddess and a favourite deity of the common folk in ancient Egypt. The Sa

symbol meant "protection of young life" and was often used as an amulet or good luck charm. The Sa was also associated with the Ankh symbol of life, immortality and reincarnation, which appeared to be a modified version of the Sa. (228)

The appearance of the Sa symbol

Various ideas have been offered as to the origin and appearance of the 'Sa' sign. Some thought it represented a rolled-up herdsman's shelter or the papyrus lifebuoy used by the Nile's boatmen. The hieroglyph appears in two forms. In the Old Kingdom, the lower section of the symbol was undivided, while in the Middle Kingdom, it was usually separated. (229) If the lower part of the glyph was not separated, it became the 'Ankh' symbol.

The meaning of Sa symbol

The 'Sa' hieroglyph was a visual representation of the concept of "protection." It was often used in amulets and jewellery to render its protective powers over the owner. The 'sa' was commonly used in compositions featuring other hieroglyphs such as the ankh and djed signs. It was also used on magic wands or batons during the Middle Kingdom. The 'Sa' was also associated with other deities, such as Bes and Taweret, when emphasising their protective duties and natures. (229)



This 'Sa' symbol appears with the demon goddess Taweret only once in the Indus seal inscription. Although this may not be sufficient evidence to link the idea of protection with this Taweret god, it gives some essential links between these two symbols.



The above-given seal picture shows the god Ammit/Taweret with a crocodile-like mouth. This symbol confirms Ammit/Taweret's crocodile-like nature. The “Sa” symbol is also present at the beginning of the inscription. The “sa” symbol is modified in IVC.

Article -12

Double bow and double arrow indicate Goddess Neith

Abstract



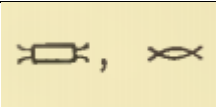


The single arrow indicates the arrow of God Rudra, which caused disease and death. The Indus seal inscriptions also show double arrows and double shields, indicating the Egyptian goddess Neith. Neith's arrows conveyed the opposite idea of Rudra's arrows. Arrows of Neith were protective.

The word Neith, which initially meant "**she is the terrifying one**," was an early ancient Egyptian deity. She was said to be the first and prime creator who created the universe and all it contained and governed how it functions. She was the goddess of the cosmos, fate, wisdom, water, rivers, mothers, childbirth, hunting, weaving, and war. (230) Neith was the tutelary deity of Sais, and her cult was centred in the western Nile Delta of Lower Egypt. It is attested as early as the First Dynasty.

symbolism

Neith is a far more complex goddess than is generally known, and ancient texts only hint at her true nature. A religious silence was imposed by ancient Egyptians for secrecy, employing euphemisms and allusions and often relying on symbols alone. In her usual representations, she is portrayed as a fierce deity, a woman wearing the Red Crown, occasionally holding or using **the bow and arrow, and, in others, a harpoon**.

Neith is also a goddess of war and hunting, and that is the symbolism depicted most often. Her symbol was two arrows crossed over a shield. (230)

	Double arrow symbol of goddess Neith as per the dictionary of Wallis Budge (27)	 double arrow symbol as per the Indus seal inscription.
	Double bow symbol – Wallis Budge. (27)	 Double bow as per IVC symbols
		 Double bow variants

Nirrti

It is seen that there are similarities between Neith and Nirrti, the Hindu goddess. Hence, I verified the characteristics of Nirrti and found that she was the Indian version of Neith. However, there were drastic changes in the characters during the later Vedic period. Neith was portrayed as a protective goddess in Egypt, whereas Nirriti was described as the goddess of disorder in Vedic times. It looks like she was benevolent in the earlier period of IVC, but after the arrival of later Vedic people, she was demonised. It is a natural phenomenon; the earlier gods were generally demonised.

In Vedic literature, Nirrti personifies death, decay and sorrows. The name Nirṛti has the meaning of "**absence of rta**", meaning '**disorder**', or '**lawlessness**', specifically the guardian to the absence of divine or cosmic disorder. (231) This term was used in Vedic texts to indicate a realm of non-existence and absolute darkness that threatened to consume those who failed in their duties to sacrifice and procreate. In Nirṛti, there was no light, no food, and no children—none of the necessary elements of Vedic life and ritual. (231)

Nirrti is mentioned in the hymns of the Rigveda, primarily to seek protection from her. In one hymn (X.59), she is mentioned several times. After summing up her nature, this hymn also asks her to depart from the sacrificial site. In the Taittiriya Brahmana (I.6.1.4), Nirrti is described as dark, dressed in dark clothes, and her sacrificial shares are dark husks. In the sacred Shatapatha Brahmana (X.1.2.9), she is associated with the southwest quarter as her region. But elsewhere in the same text (V.2.3.3.), she is mentioned as living in the kingdom of the dead. (231)



Hunter god

Double Bow arranged in opposite direction is the symbol of goddess Neith

The seal inscription reads as follows (**read from right to left**): Twelfth-day sacrifice for Goddess Neith (**double bow**) and two arrows also indicate goddess Neith. The *astaka* ↑ (arrow) symbol generally indicates *Ashtami* (eighth day). However, there is a contradiction in this seal inscription. Number twelve marks the 12th-day sacrifice, but in the end, the Astaka symbol indicates the eighth-day sacrifice to Rudra.

The only logical explanation is that the arrow symbol represents the god Neith here. (227) The twelfth day indicates the calendar day of goddess Neith. The double bow symbol suggests the idea of 'protection'. Therefore, the double bow means Neith's protection against disease. There is a second possibility; the hunter god shown in the seal could be Neith (Equivalent to the hunter deity Diana of Greece).



Figure 106: The picture of Neith shows double bows tied with arrows.

This symbol is on the head of the goddess. (230)

The name of goddess Neith is usually followed by a determinative containing the archery elements. The shield symbol of her name is explained as **double bows** (facing one another) intersected by two arrows (usually lashed to the bows). (232) This symbol was displayed on top of her head in Egyptian art. As a goddess of war, she made warriors' weapons and guarded their bodies when they died.

Figure 107: The mummy cloth is also one of Neith's symbols.

This seal inscription features the mummy cloth symbol, which is also one of the symbols of Neith. (230) For more information about this symbol, refer to my article 'Swathe a Mummy Ritual'. (233)





Figure 108: Stela of Mer-Neith- Female Pharaoh.

The above-given stela shows the name of the female Pharaoh 'Mer-Neith', who lived around 2950 BC during the first dynasty. Her name consists of Hoe (Mer) and the symbol of Neith, two arrows placed in a cross position on a pole tied together with a fancy rope (symbol of goddess Neith). (234) Together, these two logos give the name of the female Pharaoh, which can be read as 'Mer-Neith'. What is the relevance of producing the picture of Stela here? A similar symbol appears in the Indus seal inscription. Details are given below.

In the seal presented beside, the crossed arrows on a pole indicate goddess Neith. However, in her book 'symbolography', Rekha Rao states that this symbol shows the offerings made to God Rudra, which is usually tied to a pole. (235) I verified Rekha Rao's point, but no religious literature mentions that the sacrificial offering to Rudra is tied to a pole. Generally, the god's portion of the offering is burnt in the Yajna fire. However, this point needs further verification. However, I am convinced that the crossed arrows on the pole indicate the goddess Neith, which could be later Kali.



Two arrows in a crossed position symbol of Neith



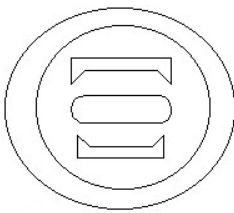
crossed bow standard on a pole on a boat

The above-given picture shows a crossed arrows standard of goddess Neith in a wooden boat from the pre-dynastic period. (236) Neith is one of the most ancient deities associated with ancient Egyptian culture. Flinders Petrie (Diopolis Parva, 1901) noted the earliest depictions of her standards were known in predynastic periods. (237) (238) It can be seen from a representation of the barque bearing her crossed arrow standards in the Predynastic Period, as is displayed in the Ashmolean Museum, Oxford. (230)

An analysis of her attributes shows Neith was a goddess with many roles. From predynastic and early dynasty periods, she was referred to as an "Opener of the Ways", which may have referred to her leadership in hunting and war and as a psychopomp

in cosmic and underworld pathways escorting souls. References to Neith as the "Opener of Paths" occur in Dynasty Four through Dynasty Six, and Neith is seen in the titles of women serving as priestesses of the goddess. (el-Sayed, I: 67-69). El-Sayed asserts that Neith should be seen as a parallel to Anubis, the ancient jackal god of Upper Egypt. Who was associated in that southern region with royalty in victory and as a psychopomp for the dead. (230)

Georges St. Clair (Creation Records, 1898) noted that Neith was sometimes represented as a cow goddess with a line of stars across her back (as opposed to representations of Nut with stars across the belly) [See el-Sayed, II, Doc. 644]. The symbol indicated that Neith represents the full ecliptic circle around the sky (above and below). (239)



This symbol is seen as the sky encapsulated by the heavenly vault above and the cosmos below the horizon. St. Clair maintained that the universal sky is the realm personified by Neith. She was the whole sky encompassing the upper and lower sky and the cosmos beyond the horizon. (239)

The Indus seal presented beside also shows a similar idea to Egypt. The two chevron symbols indicate the two heavenly vaults, the sky above and the horizon below the earth, which could not be seen. The two strokes below the vaults function as determinative as in Egyptian hieroglyphics.



Two chevron symbols might have indicated the heavenly vaults of the Goddess Neith

The two stroke symbols are the determinative signs

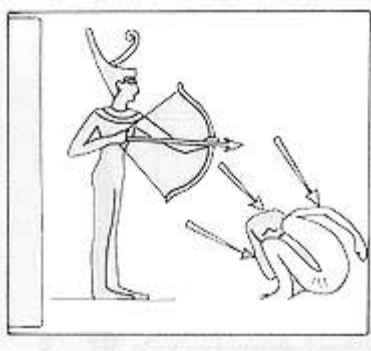


Figure 109: Neith shooting arrows at evil spirits attacking the deceased.

Reference: Ramadan El-Sayed, Neith, II, Doc. 346,434 and 679a (236) (240)

Neith was also the goddess of war, so she had an additional association with death. The illustration presented in Figure -109 shows Neith shooting arrows at the enemies of the dead. Therefore, she was viewed as a protector of the deceased. (240)

Figure 110: Winged goddess. Neith, as a winged serpent,

18th dynasty - picture courtesy Flickr.com -Heidi Kontkanen.

Neith also appears as a uraeus snake to drive off intruders and those who would harm the deceased. She is represented in this snake form in the tomb of Tutankhamun.











Figure 111: Indus seal showing snake (Neith).

The Indus seal presented beside shows the snake and a double bow symbol. The snake here could indicate the goddess Neith, which is similar to the concept of Egyptian hieroglyphics.

Data analysis of Neith symbols

symbols	frequency	remarks
	49	A single arrow may be indicating God Rudra. Arrows of Rudra cause disease and death.
	26	This arrow is different; it could be a sky vault symbol (chevron) with a determinative sign that indicates goddess Neith.
	13	This symbol could be a modified form of a double bow symbol.
	53	Earlier, I said it could be a double Kedaga (shield) symbol. Now, after considering the double bow symbol, there is a second possibility that it could be the symbol of Neith.

The above-given data is obtained from the research papers of Mahadevan and Sundar. (132) (169) However, the above-given data on individual occurrence of the symbols does not give much information. Therefore, let us consider the data of paired characters. The data for the paired symbols are provided in the table below.

Symbol pair	frequency	remarks
	19	This combination of the Astaka-arrow symbols pair occurs nineteen times. Astaka is the eighth-day sacrifice, generally associated with the god Rudra.
	10	The sky double vault symbol could indicate Neith. Two strokes below the chevron symbols are the determinative symbols in Egyptian hieroglyphics.

Article -13

Double mountain indicates 'Aker.'

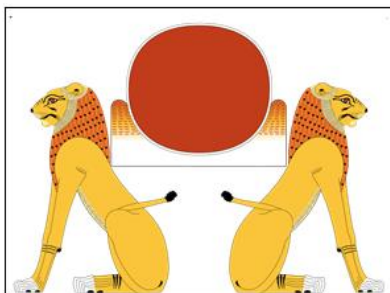


Abstract

The double mountain symbol's origin seems to be from Egyptian Hieroglyphics. This double mountain indicated the mountains through which the Nile River flowed. Egyptians thought the 'netherworld' lay beyond these two mountains, and the two lions were considered the protectors of that realm. It looks like the Indus people also believed in a similar idea. The Egyptian immigrant priests could have brought this idea to the Indus Valley civilisation. I have already explained in a separate article that the Indus Valley civilisation was an amalgam of Egyptian and Vedic civilisation ideas.



Aker was first described as one of the earth gods guarding the "gate to the yonder site". He protected the deceased king against the three demonic snakes. (241)



Picture courtesy -Wikipedia (241)

Aker was first depicted as the torso of a recumbent lion with a widely opened mouth. Later, he was portrayed as two recumbent lion torsos merged and still looking away from each other. (242)

Aker appears as a pair of twin lions from the Middle Kingdom onwards. When depicted as a lion pair, a hieroglyphic sign for "horizon" (two merged mountains) and a sun disc was placed between the lions, who were sitting back-on-back. (243)

Mythology

Aker was first described as one of the earth gods guarding the "gate to the yonder site". He protected the deceased king against the three demonic snakes. By "encircling" the dead king, Aker sealed the deceased away from the poisonous breath of the snake demons. Aker is connected with Seth in other spells and prayers and is even determined with the Set animal. (242) (244)






The hieroglyphics given beside indicate the name of 'Aker'. The name is determined by the last figure(dog-like figure) in the title, the '**Seth Animal**'. This hieroglyph connects to the god '**Seth**' and 'Aker'. This dog-like


figure could also indicate the god 'Anubis'. It is unclear which god this 'double mountain' symbol means. In the Coffin Texts of the Middle Kingdom period, Aker replaces the god **Kherty**, becoming the "ferryman of Ra in his nocturnal bark". Aker protects the sun god during his nocturnal travelling through the underworld caverns.

The Indus Valley people also worshipped this god, 'Aker'. This god, 'Aker,' was a protector of the netherworld realm. I have already said that the hieroglyphic writing had influenced the Indus script. For more information, read my article, "**Indus symbols follow the Egyptian hieroglyphics way of writing and ideas**". (245)

Statistical analysis of the 'Aker symbol':

The following data is extracted from the research paper of Sundar. (169)

symbol	Meaning	frequency
	Double Mountain (Aker)	25
	Double Mountain (Aker)	21
	Aker -Kavu	21

The double mountain symbol occurs 46 times in the Indus seal inscriptions; this frequency is significant. The symbol pair  reads as 'Aker- Kavu'. It is not clear whether the symbol indicates a god or a place. There is a possibility this Aker symbol could have indicated the netherworld.

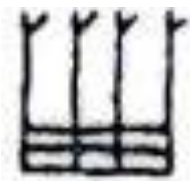
The conclusion is that it suggests that Aker was not merely a god but a representation of the underworld itself. Like the triple mountain indicating "Kur", the double mountain symbol could have indicated the underworld.

Article - 14

The Fence symbol indicates the Anv-Ashtakya ceremony.

Abstract

I recognised the 'fence symbol' long ago, but there was no satisfactory explanation for a long time. I was searching for a good answer within the Hindu funeral ceremonies. Finally, I got one; the fence symbol indicates the Anv-Ashtakya ceremony, held the following day after the Mams-Astaka ceremony.



Hermann Oldenberg's commentary on Asvalayana's Grihya Sutra contains a detailed account of the procedure to be followed in various ceremonies. (246) The relevant portion is now reproduced for easy reference. Details of Adhyaya –II [chapter –II] Kandika-5 of the book are as given below:

KANDIKÂ 5.

1. On the following day, the Anvashtakya (i.e., the ceremony following the Ashtakâ, is performed).

*2. Having prepared (a portion) of that same meat, having established the fire on a surface inclined towards the south, **having fenced it in, and made a door on the north side of the enclosure**, having strewn round (the fire) three times sacrificial grass with its roots, without tossing it, turning the left side towards the fire, he should put down the things to be offered, boiled rice, boiled rice with sesamum seeds, rice-milk, meal-pap with curds, and meal-pap with honey.*

3. (The ceremony should be performed) according to the ritual of the Pindapitriyagña.

Refer to the procedures mentioned in para.2.2, which is highlighted. The instruction says that a fence should be erected around the funeral place, where the body is cremated or buried. The enclosure should have a gate on the north side. My opinion is that the above given Indus symbol of 'Fence' indicates the ceremony of 'Anv-Ashtakya'. Which is held on the following day of 'Mams-Astaka'. (7)



Figure 112: The Indus seal is showing a 'Fence symbol'.

Picture courtesy: (210)

See the nearby seal(fig-112); this inscription has two symbols. Start reading from the left to the right direction. The first grapheme indicates the number three. It could be the third

Anv-Ashtakya ceremony. As per Asvalayana's Grihya Sutra, the Anv-Astaka ritual is held the day after the 'Mamsastaka' ceremony.

Julius Jolly mentions three 'Mamsastaka and three Anv-Ashtakya' in any given year.⁴ (247). This shows that the symbol 'three' indicates the third Anv-Ashtakya ceremony of the year under consideration. There is another possible explanation for the number three symbol. Number three indicated 'dangerous Gods' and 'Many gods'. It is most likely that the number three could suggest many gods here in the above-given seal inscription. Read my article, '[Number three specifies many gods and dangerous gods](#)' for more information on this issue. (226)

This practice of fencing the cremation area shows that the descendants of the dead person visited the cremation site. If the ancient Indus Valley people had burnt the dead bodies like modern-day Hindus, such a practice would be irrelevant. Such a fencing practice is meaningless in modern-day because, in modern-day Hindu crematoriums, there is a place for only one or two bodies to be burnt. Dead bodies will be arriving regularly, and the same area will be reused within a few days. Hence, fencing the cremation area is illogical.

However, such a fencing practice is meaningful if the burial is followed and the relatives periodically visit the grave. For a Hindu, visiting a cremation ground is meaningless after collecting the burnt-out remnants of bones. However, identifying this '**fence symbol**' is excellent evidence for my hypothesis that ancient Indus people were burying their dead people and not cremation.


⁴ The narration of Âsvalâyana-Grihya II, 5, 9 have mâghyâvarsham, mâghâvarsham, mâdhyâvarsham. Vishnu (LXXVI, 1, comp. LXXVIII, 52, and Professor Jolly's note, Sacred Books of the East, VII, p. 240) (247) mentions 'the three Ashtakâs, the three Anvashtakâs, a Mâgha day which falls on the thirteenth of the dark half of the month Praushthapada.' (386).

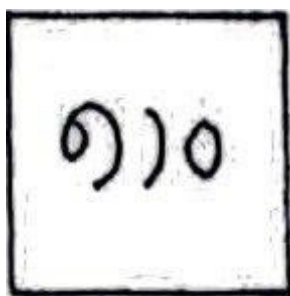
Article -15




Fetus symbol- indicates growing embryo.

Abstract:

Many ceremonies were conducted to protect the growing embryo in Indus Valley Civilisation. The 'Valai-kappu' (Tamil) (Bangle ceremony) was one such ceremony.

 The symbol presented beside indicates the fetus. Look at the shape of the logo; it looks like a fetus. Ceremonies used to be conducted to protect the unborn child. Such traditions are still prevalent all over India, and they are called the 'Valai Kappu ceremony' in Tamil Nadu. Marathi and Konkani people hold similar ceremonies called 'Dohale Jeevan' by Marathi and Konkani people. The Punjabi, Sindhi and Marwari people call this function 'Godh-Bharai' (1).



		
Fetus symbol	Shield symbol (Sanskrit –Kedaga)	Vulva symbol
fetus	Protection	Indicating mother goddess.

Picture courtesy -Asko Parpola. Page --111

This inscription in the above-given seal reads 'Fetus protected by mother goddess'. Valaikaapu is a ceremony and celebration held by Hindu women in Tamil Nadu. It is meant to bless a pregnant woman and ensure a safe birth. The pregnant woman's parents host the ceremony, and she is brought to the parent's home during the third trimester of the

pregnancy. The women put glass bangles on the mother-to-be's wrists, sing hymns and songs and put vermilion on her forehead. The woman then rests at her parents' home for the final weeks of her pregnancy (1). The purpose of the ceremony is to honour and protect the pregnant woman.




Figure 113: Fetus symbol in association with mother goddess.



Here, in the seal presented beside (fig-113), the picture shows the mother goddess with a tiger body. The 'fetus' symbol appears along with the 'honeycomb' symbol. As discussed earlier, the fetus symbol indicates the dead man's soul under transmigration. Hence, the ceremony protects the soul in rebirth, not merely protecting the child from evil influences. So, the idea has to be modified to that extent.

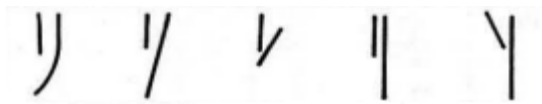
Article -16

The Firestick symbol indicates the 'Arani sticks' of Vedic Yajna.




The above-given symbol indicates the 'fire sticks' (Arani sticks) used to ignite the fire in Vedic Yajna. This fire stick symbol always occurs in conjunction with the 'Grihapathya Yajna'  symbol

and the 'Smasana-cayana'  Yajna's symbol, which indicates that this combination yields some meaning which is very specific and common in usage. This  symbol is made of two sticks, one long stick and another short one. It gives the idea of 'Arani sticks' (fire sticks) used in the 'Vedic fire ritual', which are used to ignite the first fire of a Vedic Yajna. The word 'Yajna' precisely suits this symbol. All these symbols below, combined or individually, convey the idea of a Yajna.



Variants of Firesticks

The above-given picture shows the variants of the fire stick symbol. These graphemes are taken from the 'book of concordance' by Iravatham Mahadevan. In addition to that, the quotation mark  also stands for the word 'Yajna'. The quotation mark is the most widely used variant of the Yajna symbol; it occurs 649 times, as per the data provided by Mahadevan and Sundar. (132) (223)



The single stroke symbol also indicates the word 'Yajna', as shown in the seal given beside.



Wheel symbol - Grihapathya sacrifice

The above-given seal shows the word 'Grihapathya' sacrifice (Chakra-symbol) followed by the Yajna symbol (Quotation mark).

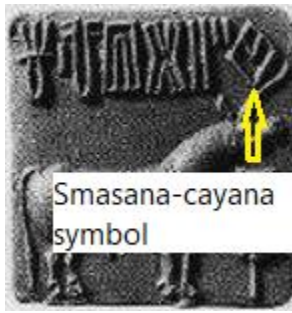


Figure 114: seal showing 'smasana-cayana' symbol.

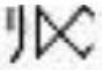


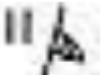




The seal (fig-114) shows the Smasana-cayana symbol (Diamond shape) followed by the Yajna symbol. According to Mahadevan and Sundar's database, this combination is the most prolific pair of characters used in the Indus seal inscription, 291 times.

Frequency analysis of Indus symbols

Indus symbol	Frequency of occurrence
	649
᳚	193

The data shown above is from Mahadevan and Sundar's research papers. This quotation "||" mark is the second most prolifically used symbol, 649 times. (132) (223)

Symbols pair	frequency	Reading of the inscription	Position of the symbol pairs
◇	291	Smasana - cayana Yajna	254 (initial position)
⊗	83	Grihapatya Yajna	73 (initial position)
᳚᳚	54	Kedaga Yajna	54 (initial position)
᳚X	44	Yama Yajna	37 (initial position)
᳚⊗	24	Grihapatya Yajna	22 (initial position)

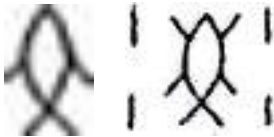
	23	Karkida Yajna	19 (initial position)
	18	Sastha Yajna	18 - occurring in the middle position. This reading of 'Sastha Yajna' is incomplete because some god's name will precede this symbol pair.
	18	Ammit (crocodile) - Yajna	16 – occurring in the middle position
	16	Honeycomb Yajna	16 -occurring in the middle position
	14	Grihapatya Yajna	12 – occurring in the middle position
	13	Pithru Yajna	11 - occurring in the middle position
	10	Grihapatya Yajna	10 – all occurring in the initial position
	10	Samidha Yajna	10 – all occurring in the middle position

The above-given data is extracted from the research work of Iravatham Mahadevan and Sundar.

The above-given data shows that the Yajna symbol combines very well with various types of Yajna. Another important finding is that all these Yajna mentions are at the beginning of the seal inscription. It is a meaningful correlation.

Article -17

Fish symbolism in Indus Valley Civilisation



Fish and the God of Waters

The 'fish symbol' puzzle is discussed elaborately on the website Harappa.com. The author of this article suggests that the 'fish' pictograms of the Indus script meant 'star'. Mahadevan also states that fish means star. Why was the meaning 'star' not expressed directly with a 'star' symbol as in the ancient Near East? Why did the Harappans choose a complicated way to express the simple idea of a 'god/star'? (54). The idea of fish as a god is not a satisfactory explanation.



Figure 115: Fish picture in an IVC pottery

Picture courtesy - (248)

The fish is one of the most popular motifs in the early Harappan painted pottery (Fig-115). It is unclear why the fish was popularly depicted in the Harappan potteries. Some archaeologists say the fish indicated some god, but I disagree.



Two fishes near god Anu indicate the dead men's soul reaching the god in fish form.

Figure 116: The Harappan 'Proto-Shiva' depicted in a Near Eastern seal

In one Indus-type cylinder seal from the Near East, this buffalo-horned deity is surrounded by a pair of buffaloes, snakes, and a pair of fish (drawn precisely like the 'fish' pictograms of the Indus script). (248)



Figure 117: The Indus seal shows the longest seal inscription.

Picture courtesy - (249)

The seal presented nearby (fig-117) shows three different kinds of fish on the first line of the inscription. My interpretation is that these three fish could indicate the three generations of Pithru worshipped by Hindus even today. Pithrus means dead forefathers.



This fish symbol with a chevron cap could indicate the third-generation Pithru, which had reached heaven. The chevron symbol indicates 'sky', thereby 'heaven'.



Fish with two horn projections could indicate the second generation of Pithru, which is in Yama Loka under Yama's custody. This second-generation Pithru has not yet washed off its sins to reach heaven.




Variation of second-generation Pithru.




Another variation of second-generation Pithru.



The fish without any appendages could be the first-generation Pithru. It is the Parvan of the recently dead person. This Parvan had to undergo various trials and tribulations to reach the god in heaven. Now, all these three variants of fish symbols (Pithrus) should be treated in the same way and read as 'Pithru'; when these two symbols

appear in combination, “  ” it should be read as 'Pithru Karma'. Then, the frequency

of this [] symbol combination increases. The total frequency of this combination stands at 75. This frequency is significant for the sample size under consideration.

'Fish symbolism' in other cultures

Now, let us look into 'fish symbolism' in other cultures.



Figure 118: Picture of Dagon.

Picture courtesy - (250)

Dagon or Dagan was initially an East Semitic Mesopotamian (Akkadian, Assyrian, Babylonian) fertility god who evolved into a significant Northwest Semitic god, reportedly of grain (as the symbol of fertility) and fish and fishing (as the symbol of multiplying). He was worshipped by the early Amorites and by the inhabitants of the cities of Ebla (modern Tell Mardikh, Syria) and Ugarit (modern Ras Shamra, Syria). He was also an influential member, or perhaps head, of the pantheon of the Philistines. (250)

Fish Symbolism ---By -- S. H. HOOKE

The fish, a symbol of life, was developed during the Hellenistic period in Egypt. In the tomb painting in Gamboud, the mummy is gazing at a fish above him. (251 p. 14) Here, the **sacred fish replaces the usual Ka bird symbol, indicating the hope of immortality.** Egyptian priests were forbidden to eat fish, although fish eating was obligatory for the laity on certain days of the month. (252 pp. 535-537) On the famous Lamashtu tablet, which is apotropaic, **two priests stand in fish masks near the bed of a sick person**, warding off the attacks of Lamashtu and her attendant evil demons. **One of the forms assumed by Ea, the god of magic and friend of humankind, was the goat-fish.**

In ritual scenes depicted on various cylinder seals, we frequently find a fish accompanied by **a rhomb or lozenge; archaeologists usually interpret the lozenge symbol as representing the female vulva.** Hence, the fertility aspect of the fish symbol is strongly emphasised here. (251) Mrs Van Buren had collected the Mesopotamian material relating to fish symbolism. She suggests that the fish is **connected with the underworld** and has **chthonic associations.** She also suggests, however, that in very early times, they symbolised life and that the **later conception of rebirth caused them to be used in funerary rites.** (253 p. 15) (252) The relevance of the above-given statement is that similar scenes of 'birds attempting' to eat fish also appear in Indus seals.

Syria had its fish goddess, Atargatis, whose priests offered fish daily on her altars. The evidence would seem to indicate that fish was a ritual food of the priests but was taboo to the layman. An aetiological legend explaining the fish taboo related that Atargatis was born from an egg brought up from the Euphrates by a fish and hatched by a dove; hence, fish was not eaten as food. (252)

Diffusion of the fish symbolism from Mesopotamia to Syria and Phoenicia

In Greece, the dolphin became the centre of piscine myth and metaphor. It was associated both with Dionysus and with Apollo. The dolphin is also closely associated with Eros and Aphrodite. The dolphin is associated with so many gods. Professor Goodenough said it is an excellent example of the symbolic lingua franca of the period. Underlying the

various dolphin legends is the symbolism of the saviour-god, the psychopomp, carrying souls to immortality. The frequent use of the dolphin bears out this idea of psychopomp as a symbol on Jewish and Christian graves. (254)

The Egyptian idea of a soul (180) (255)

The above-given paragraphs analysed various gods who could be linked to this 'fish symbol' of Indus Valley Civilisation (IVC). However, none adequately fits the idea of the fish symbol in Indus inscriptions. The only saving explanation is the view expressed by S.H.Hooke in his article 'Fish symbolism'. **He states that the sacred fish replaces the usual Ka bird symbol, indicating the hope of immortality.** In Indus Valley Civilisation, a similar replacement took place.


The bird symbol has been replaced with [] the fish symbol in the IVC inscriptions. Please note that the 'bird' symbol appears in a few seals and disappears after some time, whereas the 'fish symbol' is prolifically used in many seals. According to the Egyptian idea, the soul consists of five components, and two critical portions are called 'Ka' and 'Ba'. The extract of the Wikipedia article on 'Ka' and 'Ba' is reproduced below for easy reference.



Figure 119: Ba takes the form of a bird with a human head (180)

Ba (personality)

The 'Ba' was everything that makes an individual unique, similar to the notion of 'personality'. (In this sense, inanimate objects could also have a 'Ba', a unique character; Old Kingdom pyramids often were called the 'Ba' of their owner). The 'Ba' is an aspect of a person that the Egyptians believed would live after the body died, and it is sometimes depicted as a human-headed bird flying out of the tomb to join with the 'Ka' in the afterlife. (180) (255) In the Coffin Texts, one form of the Ba that comes into existence after death is corporeal, eating, drinking and copulating. Louis Zabkar argued that the Ba is not part of the person but is the person himself. In another mode of existence, the 'Ba' of the deceased is depicted in the "Book of the Dead", going out by the day and returning to the mummy in the pyramid at night. During his sojourn outside the pyramid, the Ba participate in life outside the tomb in a non-corporeal form. (180) (255).

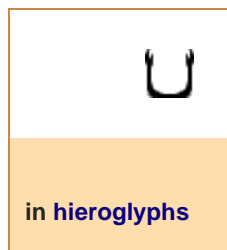


Figure 120: the figure of the 'Ka' symbol in Egyptian hieroglyphics.

Picture courtesy- (180)

Ka (vital spark)

The **Ka** was the Egyptian concept of vital essence, distinguishing between a living and a dead person, with death occurring when the “Ka” left the body. The Egyptians believed that **Khnum** created the children’s bodies on a potter's wheel and inserted them into their mothers' bodies. Egyptians believed that **Heket** was the creator of each person's **Ka**, breathing it into them at the instant of their birth as the part of their soul that made them alive. This idea resembles the concept of spirit in other religions. The most critical point to



be noted here is that the same 'Upraised hand' symbol has been used for the same meaning with the same sound, [Ka], in the Indus script. This 'Upraised hand symbol' shows that the Egyptian Hieroglyphics had influenced the Indus script. The Egyptians also believed that the 'Ka' was sustained through food and drink. For this reason, food and drink offerings were presented to the dead, although the 'Kau' within the offerings was consumed, not the physical aspect. The 'Ka' was often represented in Egyptian iconography as a second image of the king, leading earlier works to translate Ka as double of the dead king.

Figure 121: Bird symbol indicates the Agnicayana ceremony

Picture courtesy - (149)

The idea behind these rituals is to liberate the soul from the dead body and deliver the same in heaven. The idea is similar to the Egyptian 'Ba' and 'Ka' concepts. The 'Ba' is also indicated by the 'bird symbol' here, whereas the idea of 'Ka' (bird) had been replaced with the 'fish symbol' in the same way it happened in Egypt. The idea conveyed by the 'fish symbol' is very intangible. That is the reason for the immense difficulty in deciphering Indus inscriptions. Finally, the 'Fish symbol' indicates the part of the soul of a dead person or the rebirth of people as a 'fish' in another realm (i.e. Heaven).

Ichthys

Ichthys was the offspring son of the ancient Sea goddess Atargatis and was known in various mythic systems as Tirgata, Aphrodite, Pelagia or Delphine. The word also meant "womb" and "dolphin" in some tongues, and representations of this appeared in the depiction of mermaids. The fish is also a central element in other stories, including the Goddess of Ephesus (who has a fish amulet covering her genital region). The tale of the fish that swallowed the penis of Osiris was also considered a symbol of the vulva of Isis. (256)

In mythology, fish have been identified with reproductive spirit and placed in certain cultures with reincarnation and the life force. Sir James George Frazer noted in his work, "Adonis, Attis, Osiris: Studies in the History of Oriental Religion" (Part Four of his extensive work, "The Golden Bough") that among one group in India, the fish was believed to house a departed soul. Also, as a part of a fertility ritual, a specific fish is eaten in the belief that it will be reincarnated in a newborn child. (257)

Before Christianity, the fish symbol was known as "the Great Mother," a pointed oval sign, the "Vesica Piscis" or Vessel of the Fish. "Fish" and "womb" were synonymous terms in ancient Greek, "Delphos." Its link to fertility, birth, feminine sexuality and the women's

natural force was also acknowledged by the Celts and pagan cultures throughout northern Europe. Eleanor Gaddan traces a "Cult of the Fish Mother" as far back as the hunting and fishing people of the Danube River Basin in the sixth millennium (B.C). Over fifty shrines have been found in this region depicting a fish-like deity, a female creature who "incorporates aspects of an egg, a fish and a woman which could have been a primaeval creator or a mythical ancestress..." The "Great Goddess" was portrayed with pendulous breasts, accentuated buttocks and a conspicuous vaginal orifice. (257)

Thus, the fish symbol is an ancient symbol of female anatomy and reproductive potency, the very sign of the Great Mother. In her e-book *Symbolography in Indus Seals*, Rekha Rao presents the same idea. (235) Also, note that in figure-116, the two fish symbols are shown near the god 'Anu'. The author of the article concludes that the fish symbol indicates a god. However, I disagree with the author's conclusion. The fish symbols, probably, meant the souls of dead persons who had reached heaven and lived with God 'Anu' in his court.

It is a common belief among Hindus that a dead person either goes into heaven (sky) or hell (underworld), depending on his karma. There is no doubt that ancient priests made extraordinary efforts to send the soul to heaven. This idea is ingrained in the Indian mind; however, the literature on this issue is reproduced here for easy reference. Franz Cumont states that the primitive people regard the spirit of the dead as departing to inhabit the stars. In the Homeric age and popular belief, doctrines taught that the abode of souls was neither the tomb nor the netherworld of Pluto but the upper zone of the universe. Some other people with more precise definitions made the souls companion of stars. (258)

Finally, the 'Fish symbol' indicates the part of the soul of a dead person or the rebirth of a people as a 'fish' in another realm (i.e., Heaven). The correlation between a 'fish symbol' and the departed soul is difficult to imagine. That is the reason for the immense difficulty in deciphering Indus inscriptions.

Article -18

The goat symbol indicates the Sumerian god 'Ea', equivalent to 'Hermes.'

Abstract

The goat symbol frequently appears in the Indus seal; wherever it appears, some importance has been assigned to that goat figure. It looks like the goat symbol could have indicated the Sumerian god 'Ea' or the equivalent of the Greek god 'Hermes'.



C-23 a

Figure 122: Seal with goat figure

Seal picture courtesy - (210)

The origin of the "**Goat God**" can be traced back to Ancient Egypt, where goats and rams were worshipped in many cities throughout Egypt thousands of years ago. The goat symbolises fertility, and the focus of religious rites dates back to Sumeria. Goats also symbolised fertility in many different cultures and times.

The Goat of Mendes

Ptah, the Egyptian god of knowledge and wisdom, became the goat and sometimes a ram in the city of Mendes, where he was worshipped as such. The Goat/Ram of Mendes represented the "Ba", the Egyptian word for the "soul." Ptah was considered a great magician and "Lord of the Serpents." (259) The Horned Goat also directly specifies the Sumerian god Enki (Satan). The constellation of the Horned Goat (Capricorn) also indicates the importance of the goat as one of the celestial gods. "The Goat was known as the God '**Ea**' (**Enki/Satan**) in early Babylon. Ea was known as '*He of vast intellect and Lord of the Sacred Eye*', protector of his people and the bringer and giver of knowledge and civilisation to humanity. Represented as a snake, he ended up in the '*Garden of Eden as the Snake in the "Tree of Life", encouraging learning and knowledge rather than blissful ignorance.*' Whenever 'Ea' roamed the Earth, he took the form of a goat. 'Ea' was considered the Father of Light." His celebrations, dating back to 15,000 BC, were carried out wearing goat skins (259).



Figure 123: 'Goat god' from the Near East with up-curved shoes.

Picture courtesy - (260)

At this juncture, it is relevant to introduce the picture of a 'Near Eastern God' who has not been adequately identified. (260) We should try to identify this god because this god has been imitated in a few Indus seals. The picture presented beside shows the god with curved shoes (Magic shoes), which give the power to fly over long distances. A 'messenger god'. The important identification symbol for Hermes is the flying shoes. Because of these reasons, it can be concluded that the above-shown god-figure points towards '**God Ea/Hermes**'.

Figure 124: God with up-curved shoes

Picture courtesy - (210)

See the seal given beside. The god shown here has up-curved toes, which could be assumed to be up-curved boots. These up-curved shoes could indicate the messenger god '**Ea/Hermes**'.

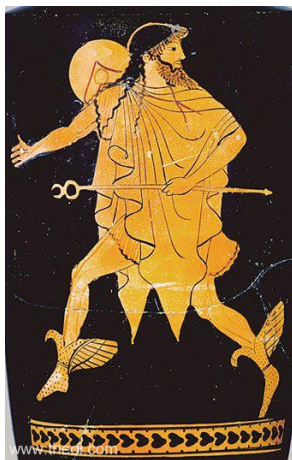


Figure 125: Hermes with flying shoes.

Picture courtesy- (261)

Hermes

Messenger of the gods, god of trade, thieves, travellers, sports, athletes, border crossings, a **guide to the Underworld**. Hermes is an Olympian god in Greek religion and mythology, the son of Zeus and the Pleiad Maia, and the second youngest of the Olympian gods. (262)

Hermes is considered a god of transitions and boundaries. He is quick and cunning, moving freely between the mortal and divine worlds. He is also portrayed as an emissary and messenger of the gods, **an intercessor between mortals and the divine and a conductor of souls into the afterlife**. He has been viewed as the protector and patron of herders, thieves, oratory and wit, literature and poetry, athletics and sports, invention and trade, roads, boundaries and travellers. (262) In some myths, he is a trickster, who outwits other gods to satisfy himself or for the sake of humankind. His attributes and symbols include the **herma, the rooster, the tortoise, the purse or pouch, winged sandals, and a winged cap**. His main symbol is the caduceus, which appears in two snakes wrapped around a winged staff. (262)



Read from right to left -
the reading should start from the side faced by the bull.

Figure 126: Caduceus symbol in Indus inscriptions.

Picture courtesy -- (210)

The first symbol of the inscription is the caduceus symbol (*Read from right to left*). This caduceus symbol indicates that Ea/Hermes was one of the important gods of the Indus people.

Greek god Pan

The idea of a messenger god brings to my mind another symbol with similar functionality. In the last phase of the Indus civilisation, the messenger god symbol was


replaced with a simple 'Pan Leaf'  (*Note the similarity between the 'god Pan' and 'Pan leaf' symbol*). (Betel nut leaf is called "Pan leaf in India; the word "Pan" is a common origin, which needs verification). Please read my article on leaf-messenger symbolism for more information. (263)



Figure 127: Pan the god with goat characters.

Picture courtesy - (264)

Pan is a figure from Greek mythology who was originally a pastoral god from Arcadia. He was believed to dwell in the mountains and forests of Greece and was considered the patron of shepherds. Hence, one of his attributes is the lagobolon, a hare trap. He is not fully human in form; his legs are of a goat, and horns sprout from his head. He is credited with inventing the syrinx musical instrument, the panpipes, which are associated with music and its magical powers. (265)



Figure 128: See the hooves of god PAN

Picture courtesy - (266)

Many myths surround Pan's parentage, but Hermes is most often named as his father and a Nymph as his mother. Shepherds, in particular, sacrificed to the god, goats or sheep or offered small herders statues made of clay as votive offerings. Other typical offerings to Pan included vases, lamps and grasshoppers made of gold. Along with Artemis, he was also held in high esteem by hunters. (265)

Pan appears in Greek art from around 500 BC. In his early representations of Greek pottery, he is an all-goat, standing upright on his hind legs. In later red-figure pottery, he acquires a human upper body and head with goat horns. (265)

‘Hoof symbol’ also might be Indicating ‘Ea/Hermes.’

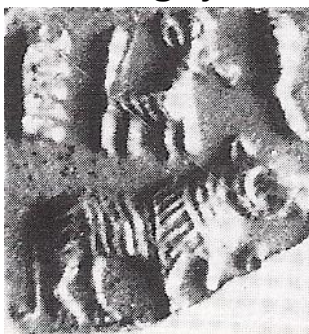


Figure 129: Indus seal showing 'leg symbol'

Picture courtesy - (210)

The seal beside (fig129) shows the ‘**Hoof symbol**’, which could indicate the messenger god ‘Ea/Hermes. Next to the ‘leg symbol’ is the symbol of a god with projections on shoulders. Earlier, I thought the god with the projection on the shoulder could be Ningishzida. See my earlier article on ‘Ningishzida’ for more information. (267) This god, ‘Ningishzida’, played a mediator role in introducing the dead man's soul to the god ‘Ea/Enki’. This role exactly matches the role defined for ‘Hermes’.

‘Leg symbol’ may be analogous to ‘Hoof symbol.’



The seal presented nearby shows the leg symbol, and the donkey figure (as said by Asko Parpola) was explained as ‘Palm Tree’ by Asko Parpola at the Tamil conference held in Coimbatore in 2010. (268) I beg to differ from his opinion. First, the animal shown is not a donkey because donkeys do not have an upright tail; only a goat has such an upright tail. Secondly, as discussed above, the leg symbol might represent the god Ea/Pan. The above-

given narration shows the close relationship of psychopomp to the gods
'Ea/Ningishzida/Hermes/Pan' / Pushan, which correlates very well with my theory of burial
grounds and funeral ceremonies related to death.

Article -19

H - Symbol could be indicating the Vedic God Indra (Marduk of Sumeria)

Abstract:

The [H] symbol appears in Indus seal inscriptions a few times. It is possible that the H-symbol indicated the weapon of Indra, thereby indicating God Indra himself. The H-symbol means four winds, and in Sumerian mythology, the god Marduk used to kill Tiamat.



Figure 130: Scene of Marduk killing Tiamat.

The [H]- shaped weapon carried by Marduk in his left hand indicates the four winds he used as a weapon; he holds the vajra, the thunderbolt, in his right hand. This seal depicts Marduk's killing of a snake (Tiamat), similar to Indra's killing of Vritra. (269) This act of killing a snake is identical to Zeus and Hercules's slaying of the hydra. Indra slaying Vritra is interpreted as killing the demon snake and releasing water from the heavens. Vritra means any barrier in Sanskrit. Mortimer Wheeler interpreted that Indra was responsible for destroying Indus civilisation, and he destroyed the earthen dams across the rivers by starving the Indus people.

Indra stands accused - Mortimer Wheeler.

In 1947, Mortimer Wheeler, then Director-General of the ASI, tried to correlate this archaeological evidence with Rigveda, the earliest known text in the subcontinent. He wrote:

The Rigveda mentions pur, meaning rampart, fort or stronghold. Indra, the Aryan war god, is called purandara, the fort-destroyer. Where are – or were – these citadels? In the past, it was supposed that they were mythical. The recent excavation of Harappa may be thought to have changed the picture. Here, we have a highly evolved civilisation of essentially non-Aryan type, now known to have employed massive fortifications. What destroyed this firmly settled civilisation? Climatic, economic or political deterioration may have weakened it, but its ultimate extinction is more likely to have been completed by deliberate and large-scale destruction. It may be no mere chance that at a late period of Mohenjo-Daro, men, women and children appear to have been massacred there. On circumstantial evidence, Indra stands accused.

From- Mortimer Wheeler, "Harappa 1946", Ancient India, 1947. (270)

Indra destroying Vritra was a metaphor.

This slaying of Vritra was not an earthly event; it is a celestial event (star constellation), a simile to remember the calendar months, which had been misinterpreted as evidence of the physical destruction of dams of Indus Valley people by invading Aryans. Note the similarity of this snake-slaying event to the killing of snakes by Arjuna in the khandava forest aided by Lord Krishna in Mahabharat. If the figure of Marduk killing a snake is closely observed, it can be seen that Marduk is killing the snake with the “Vajra” weapon in his right hand, while in the left hand, he is holding the other weapon, “the four winds”. The four winds are depicted as [H] shaped weapon. (271)



Figure 131: The spear and H-shaped weapon indicate Marduk.

The Sumerian seal illustrated here shows a priest worshipping Marduk. (271) He worships the spear called “Mar” and “H” shaped weapon. (272)

The wheel symbol and the elephant identify Indra.



Figure 132: Indra in Indus Valley seal.

Swaminathan says that the Indus seal (fig-132) shows Indra standing on an elephant, identified by a wheel. (273) Many precursor seals feature this theme of a hero fighting beasts in heaven. Such motif seals are available in Sumeria, Babylonia, Assyria artefacts and Indus seals.

London Swaminathan - Research Article, Post No.1268; Dated 4th September 2014. (273)



Figure 133: The Indus hero fighting two demons.

The inscription in the seal reads as 'Agni-stoma -Yajna – for the soul to ascend to heaven 𑀲 – Kavu (Sacrifice) 𑀶 -Yajna 𑀭 – for the dead man's soul [𑀲] on Astaka day [𑀲]. The inscription shows that the man shown in the seal is not Indra; he is only an ordinary mortal, a dead man's soul on the way to heaven, fighting demons in the form of tigers. However, the person shown in Figure -133 could still be Indra because of specific identification marks. First, the god is standing on an elephant, and second, the wheel is displayed on the top of the seal, which is also specific to Indra. Because of these two specific identification marks, the god shown in the seal (figure -132) could be Indra.



Figure 134: The Harappan 'Proto-shiva' is depicted in a Near Eastern seal.

The above-given seal also shows the Hero fighting two demons to reach the god sitting on the right side. It looks like the motif of god/hero fighting two demons is an ancient motif taken over by Indra. The below-given Rig Vedic references show the nature of the war between Vritra and Indra and the release of rainwater; most probably, it was a metaphor for the arrival of monsoon rains after the long, scorching summer of India.

"Floods great and many, compassed by the Dragon Ahi, you made them swell and set free, O Hero. Strengthened by songs of praise, you tore apart piecemeal the Dasa, him who deemed himself immortal" – RV. 2-11-2

"Who slew the Dragon Ahi, freed the seven rivers, and drove the cows forth from the cave of Vala" – RV. 2-12-3

“The Dragon attached against the seven prone rivers, where no joint was, you tore apart with your thunder. With all his might, Indra shook the earth and her foundation as the wind stirred the water with fury. (273)

Striving with strength, he burst the firm asunder and tore away the summits of the mountains. They ran to you as mothers to their offspring; the clouds, like chariots, hastened forth together. You did refresh the streams and force the billows; you, Indra, set free the obstructed rivers”. – RV. 4-19-3/5

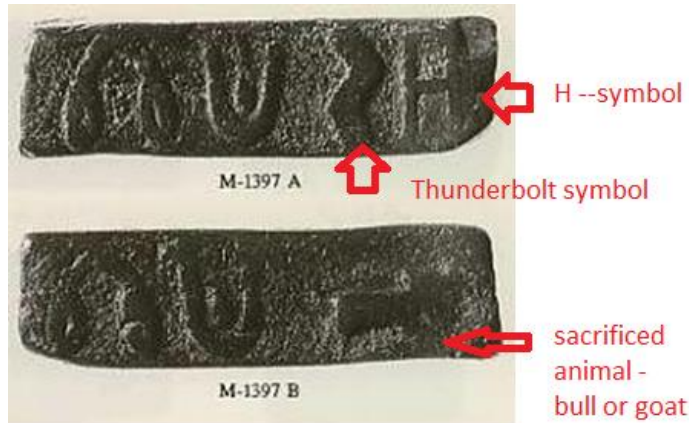






Figure 135: The Indus seal shows H-Symbol.

The above-given Indus seal shows the ‘H’ symbol and thunderbolt, which are Indra’s weapons. The ‘tilak’ [卐] symbol indicates the ‘Pithru karma’ ceremony. [𑀩] This symbol indicates the messenger god who carries the sacrificed animal portion to heaven, the portion set aside for god. (There is a second possibility this symbol 𑀩 could identify the goddess Meshkhenet.) Together, all these symbols narrate the following information: In the ‘Pithru karma ceremony’, an animal was sacrificed, and a portion of meat was sent to the god Indra through the messenger god’.

Frequency analysis

The H-symbol and its variants appear 22 times in the list of seals maintained by me (my data does not contain all the seals). Iravatham Mahadevan has treated this H-symbol as a variant of the ladder symbol. (168) Hence, the frequency of appearance of this [H] symbol is not precise. The list maintained by Sundar. also doesn’t mention this H-symbol because the frequency is less than ten. (169) He also followed Mahadevan and treated the H-symbol as a variant of the ladder symbol.

symbol	frequency	Analysis
	9	This symbol could be a variant of the H-symbol.
	2	The sky- mark above the symbol shows it was a god – Marduk/Indra

	9	H-symbol
	2	H-symbol with sky mark ---means god in heaven
Total frequency	22	

Chapter -20

Egyptian god 'Heh' in Indus Valley civilisation.



In Egyptian mythology, the god 'Heh' was the personification of infinity or eternity in the Ogdoad. (186) His name originally meant "flood", referring to the watery chaos that the Egyptians believed existed before the world's creation. (187) The Egyptians envisioned this chaos as infinite, in contrast with the finite created world, so Heh personified this aspect of the primordial waters. (188) (189) Like the other concepts in the Ogdoad, his male form was often depicted as a frog or a frog-headed human, and his female form as a snake or snake-headed human. The frog head symbolises fertility, creation, and regeneration. (190) The other common representation depicts him crouching, holding a palm stem in each hand (or just one). (191) He sometimes wore a palm stem in his hair, as palm stems represented long life to the Egyptians. (189)



Heh, holding a pair of notched palm branches

The God Heh was usually depicted anthropomorphically, as in the hieroglyphic character, as a male figure with a divine beard and lappet wig. He was typically crouched with one knee raised, sometimes in a basket—the sign for "all." This god typically held a notched palm branch (palm rib) in each hand. (192) Occasionally, an additional palm branch is worn on God's head. (189)

God Heh's image and iconographic elements reflected the wish for millions of years of life or rule. 'Heh' became associated with the King and his quest for longevity. The placement of 'Heh' along with a Pharaoh's corpse means he will grant him these "millions of years" into the afterlife. (189) The palm branch symbolises victory, triumph, peace, and eternal life originating in the ancient Near East and the Mediterranean. The palm (Phoenix) was sacred in Mesopotamian and ancient Egypt, representing immortality. In Christianity, the palm branch is associated with Jesus' triumphant entry on Palm Sunday. The above-said narrations show that the palm branch would have been holy, meaning a 'million years of afterlife' for the Indus people.



Gate keeper god Bes with
feathers in his head

The God shown in the seal presented beside is decorated with a feather. The above-shown God is the gatekeeper god. The inscription in the seal read as 'Yajna – terrible God (number three) -Karkida (crab symbol) – gatekeeper god (Two doors symbol). It is a satisfaction to see that the name of God is mentioned in the inscription. It is a rare occurrence where we can

correlate God with the inscription. Earlier, I had given the name 'Karuppa-swami' because the name of God was not known. Now, we can call him 'Bes' with his Egyptian name.

This God may not be 'Heh'. Even though the feather in his headgear resembles the palm branch in the head of god 'heh'. Under the Indus Valley civilisation, the god 'Heh' exhibits two characteristics. The first is the crouched sitting position with one knee raised, and the second is his upraised hand. The seals below show those characteristics.



The two seals given beside show the god 'Heh' with the two characters said above. In modern Hindu religion, this God is known as Ayyappan and is worshipped only in south India. His famous temple is in

Sabari-mala, Kerala. But Hindus are not aware of his Egyptian antecedents and worship him without realising his absolute powers. He is the God capable of granting a man a million years of 'afterlife.'

Chapter -21

The Hoe symbol shows the 'seed sowing' ritual.

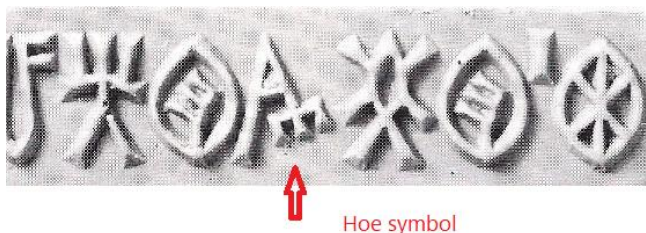
Abstract:

'Seed sowing' was part of the Hindu funeral ceremony. The next day, after the cremation of a corpse, the remaining embers are quenched by pouring milk and water by the eldest son. Later, he collects the bone pieces left over in an urn. And this ritual is followed by the seed-sowing ceremony. Indus seal inscriptions show this ceremony by drawing a 'Hoe' symbol.



Seal picture courtesy - (274)

The above-given Indus seal shows a ploughing ceremony conducted in the Indus Valley period. This is the only seal which shows the plough symbol; other seal inscriptions only show the hoe. There are two possibilities, and one ploughing ceremony is related to the beginning of the sowing season, inaugurated by Kings. (275) The second ploughing ceremony is part of the Smasana-cayana ritual (or) Agnicayana ceremony.



Seal pictures courtesy- Book of Sue Sullivan - (274)

The above-given seal picture shows a hoe-like instrument, which may relate to the ploughing ceremony discussed here. Iravatham Mahadevan first identified the 'Hoe symbol'. (276)

Smasana –cayana ceremony

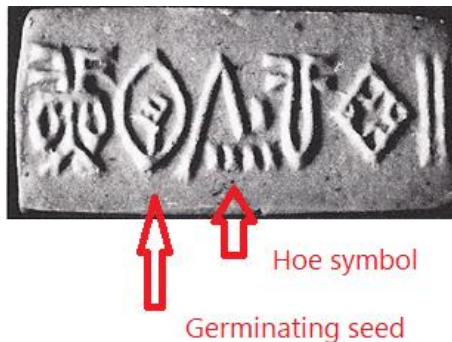
The article maintained by the website Sanathana Dharma.com explains that the funeral party goes to the field site early in the morning, which was selected for the purpose. The spot must be cleared and surrounded by a rope supported by wood stakes. Its surface

should be covered with small stones. On the ground, furrows are opened with a plough drawn by six or more oxen and various seeds are cast into the soil. (277)




Picture courtesy -Jithesh -Athirathram (193)

The above-said ritual of ploughing the Smasana-cayana site is also supported by the narration and photographs given on the website –Athirathram (193). See the above-given picture; people manually plough the ritual site without using the bulls.



The 'hoe' symbol is followed by a seedling symbol in the above seal inscription. The hoe symbol occurs 35 times, as per the database maintained by Mahadevan and Sundar. (276) (169)

Symbol pair	Frequency of occurrence
	29 times

One important finding is that the above-given symbol pair occurs 29 times, and this is the only pairing of the hoe symbol; it does not pair with any other logo. This combination shows that the hoe ritual is associated with the growing seedling ceremony.

Gillian Evison

In his doctoral thesis, Gillian Evison of Oxford University gave a detailed account of various ceremonies associated with death in India. This doctoral thesis was submitted in 1989. (278) Gillian states that the Yadava community and Vaishnavait Brahmin community of South India follow the seed-sowing ceremony. Gillian explains that the chief mourner **makes a miniature plough and ploughs the spot** where the body is cremated, planting nine different seeds. Then, they regularly water the seeds to encourage germination.

The Hindu ritual books do not explain ploughing the cremation site and planting seeds. In the Vedic ritual, the mantra accompanying the cooling of the cemetery states that the plants burnt by Agni are sown anew by the chief mourner, and the South Indian practice of planting seeds may represent the survival of an element of the Vedic ritual. (278)

The biggest fear of any Hindu is that his beloved becomes a ghost after death. All funeral ceremonies aim to prevent this tragedy; planting seeds is one such tradition to prevent the soul from becoming a ghost. The germination of seeds assures the mourner that the dead person is born again as a seeding. Otherwise, it could have indicated the growth of an embryo in a new womb.

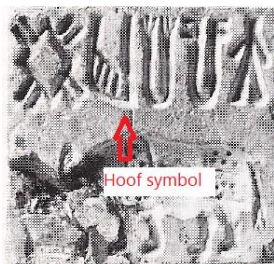
Another critical point is that I have already said that Indus seals and scripts revolve around funeral ceremonies. This hoe symbol further strengthens my earlier observation.

Chapter -22

The 'Hoof' symbol indicates the Vedic god 'Pushan' (Pan)

Abstract

According to Mahadevan and Sundar's database, the hoof symbol appears 59 times. In Greek mythology, the god with hooved animal legs was 'Pan'. The Vedic god 'Pushan' had qualities similar to a 'psychopomp', and the 'hoof' symbol shown in Indus scripts could have indicated 'Pushan'.



The seal presented beside shows the 'hoof' symbol in the Indus seal inscription. The seal inscription reads: (Read from left to right). Smasana-Cayana Yajna- for Pushan God -Ka (soul) - Kavu (Sacrifice) – man sacrificed.

See the Greek god Pan having an animal hoof.

Picture courtesy -Wikipedia (266)

Pan

In ancient Greek religion and mythology, Pan was the god of the wild, shepherds and flocks, nature of mountain wilds, rustic music and impromptus, and companion of the nymphs. (279) He had a goat's hindquarters, legs, and horns, like a faun or satyr. He was also recognised as the god of fields, groves, and wooded glens and often affiliated with sex; because of this, Pan was connected to fertility and the spring season. (266)

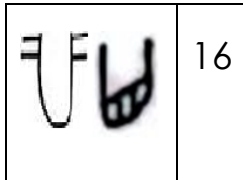


Origins

The Rigvedic god Pushan is believed to be a cognate of Pan. The connection between Pan and Pushan was first identified in 1924 by the German scholar Hermann Collitz. (280) According to Edwin L. Brown, the name Pan is probably cognate with the Greek word for "companion". (266)

Pushan

Pushan is a Vedic solar deity and one of the Adityas. He is the god of the meeting. Pushan was responsible for marriages, journeys, roads, and cattle feeding. He was a psychopomp (soul guide), conducting souls to the other world. He protected travellers from bandits and wild beasts and protected men from being exploited by other men. He was a supportive guide, a "good" god, leading his adherents towards rich pastures and wealth. He carried a golden lance, a symbol of activity. (282) The ideas expressed about 'Pushan' more or less tallies with later day god 'Krishna'.



According to Mahadevan and Sudar's research papers, the 'Pushan Kavu' symbol pair appears 16 times. However, the hoof symbol appears individually 59 times, as said earlier. This frequency is quite significant, which shows the importance of the god 'Pushan' in the Indus Valley civilisation.



In the seal nearby (fig-136), the 'hoof' symbol appears along with the '**sastha**' symbol. This symbol pair read as '**Pushan-sastha**'. Additional evidence shows that the 'hoof' symbol indicated a god.

Figure 136: Seal showing 'Pushan Sastha'.

Another notable point is that this hoof symbol appears with the god symbol, who has projections on his shoulders. Earlier, I had explained that this god could be Ningishzida, a Sumerian psychopomp (fig-137). Anyhow, it also tallies with 'Pushan' because both of them are 'psychopomps'.

Figure 137: Seal showing Ningishzida



Chapter -23

‘Karuppa Swami’ was the ‘Gate Keeper God’



Figure 138: Gatekeeper god symbol.

Symbol courtesy – Asko Parpola (167)

This symbol intrigued me for a long time. I tried to read each grapheme separately. After many attempts, I realised that all three symbols should be read together. Reading this symbol was the first breakthrough in deciphering the Indus script. It gave the idea that the Indus script should be read in the ideograph way.

This ideogram conveys the meaning of 'Gate Keeper'. He was the God guarding the gates to heaven. The son of the dead person has to appease this God by a bull sacrifice; then only he will allow the dead man's soul to pass through into heaven. It is a good idea for any religious head; most religious leaders control the keys to the sky. The best example is the case of "Saint Peter" holding the key to the gates of heaven.

One crucial point is that I assigned various sounds (syllables) to this grapheme. However, it turned out that Indus inscriptions are not written in a 'logo-syllabic' way but in an 'ideographic' (idea) way. Iravatham Mahadevan also says that these Indus inscriptions are written in an ideogramic way. (283) However, the context in which he explains the ideograms is debatable. Mahadevan interprets that Dravidians created all these Indus symbols in their trade transactions with other traders. But, in my opinion, these symbols are related to the death ceremony, and excavated Indus sites were necropolises, not metropolises as popularly imagined. (284)



Figure 139: Another example of a Gatekeeper god.

Many seals contain this figure of a person holding a stick. Earlier, I read the man with stick grapheme in a syllabic way as 'Palaka' and assigned many possible meanings for those two 'chessboard' squares (fig-139). Finally, it looks like this ideogram indicates a 'Gatekeeper God'.



Figure 140: Inanimate object gate is holding the stick.

The seal presented above (fig-140) further confirms this word. Even though the craftsmanship is inferior in this seal, the idea conveyed is clear and loud. Earlier, I could not ascertain the

meaning; only this seal depiction critically conveyed the meaning. See the grapheme; the gate is holding a stick. Is it possible for an inanimate object like a door to hold a stick? This seal inscription conveyed the idea that these symbols together indicated a door and a watchman.



Figure 141: Gate is looking like a shield.

This seal also shows a similar scene but gives the impression that the god is carrying a shield (Keda), So the interpretation is doubtful.

Figure 142: Gatekeeper god standing in between the open doors.

Finally, this seal clarifies the meaning of grapheme better; the god stands between the open gates. It can be safely assumed that he is a 'Gatekeeper God'. The idea of a 'gatekeeper god' still exists in rural areas of Tamil Nadu. These gods are the earliest gods of Indian culture and still survive in small pockets, even with reduced importance.



The 18- Aam padi Karuppu (Tamil God)

The Guardian god of Alagar Malai Temple, Madurai, Tamil Nadu, is known as "18-Aam padi Karuppa swami", which means '18-steps' - Karuppa Swami. The entrance door is kept closed, there are 18 steps behind this closed door, and the door itself is worshipped as God. When the priests open the door once a year, it can be seen that only one big sickle is planted behind the doors and nothing else, no statues. The "Sickle" itself is considered the god karuppaswami. The statues of karuppaswami will be present in other temples(fig-144).



Figure 143: Main door of Karuppa swami temple,

*Alagar Malai, Madurai, Tamil Nadu.
Reference and Photo courtesy - (285)*

The main doors of the Karuppa Swami temple remain closed most of the year. It is believed that Karuppaswami resides within the door area and the neighbouring areas. During this time, people worship the door itself as the guardian deity. People smear sandal paste over the doors to reduce the heat generated by the power of Karuppaswami and make offerings of long forged swords. He is a black god carrying a sickle, obviously a Dravidian god. See the picture below to see the depiction of karuppaswami.



Figure 144: See the statue of Karuppaswami.

Picture courtesy – Wikipedia (286)

However, the door is opened once a year during the Brahmotsava. Special poojas are offered before the doors are closed again at night, never to open for another 365 days. (285) Karuppa Swami also participates in the temple's day-to-day running. The accounts of the daily activities are laid before him, and finally, he is also entrusted with the keys of the temple treasury at night. Note that the key is given to this God. Most probably, he was holding the 'Key to Heavenly doors'; gradually, that idea has been reduced to keeping the keys of a treasury.

The '18 - Aam padi Karuppu' worship has been modified to 'Vaikuntha Ekadasi':

The name 'Karuppa Swami' itself is a nickname; this word means 'The Black God'. God is considered so powerful that people do not say his original name out of fear; such a practice has hidden the original name entirely. No doubt, we are not able to trace out the actual name of the 'Gatekeeper God' of the Indus Valley people. Until he reveals his name, let us call him 'Karuppa Swami' (The Black God). (Or) Most probably, the black God's name was 'Muran' as said in 'Padma Purana'.

It looks like this worship of the ancient god 'Karuppa Swami' has been transformed into 'Vaikuntha Ekadasi' in Vaishnavism. Read the article on 'Vaikuntha Ekadasi' on Wikipedia. The paragraph is produced as such for ready reference:

"The significance of Vaikuntha Ekadashi is mentioned in the Padma Purana. The legend says that the Devas could not bear the tyranny of 'Muran', a demon, approached Shiva, who directed them to Vishnu. A battle ensued between Vishnu and the demon, and Vishnu realised that a new weapon was needed to slay Muran.

In order to take a rest and create a new weapon, Vishnu retired to a cave named for the goddess Haimavati in Bhadrakashrama. When Muran tried to slay Vishnu, who was sleeping, the female power that emerged from Vishnu burned Muran to ashes with her glance.

Vishnu, pleased, named the goddess 'Ekadashi' and asked her to claim a boon. Ekadashi, instead, prayed to Vishnu that people who observed a fast on that day should be redeemed of their sins. Vishnu thus declared that people who kept a fast on that day and worshipped Ekadashi would attain Vaikuntha. Therefore, came into being the first Ekadashi, which was a Dhanurmasa Shukla Paksha Ekadashi." (287)

Heavenly Gate (Paramapada Vassal – in Tamil)

All Vaishnavite temples open their heavenly gates in December. It is believed that those who enter through these gates on this day will enter heaven after death. (288) Generally, this festival falls in December, near Christmas Day. Tirumala Venkateswara Temple also has a similar concept. Thirumala has an exclusive entrance called Vaikuntha Dwaram that encircles the sanctum sanctorum. The dwaram (passage) is opened only on Vaikuntha Ekadashi, and it is believed that any person who passes through this 'Vaikuntha Dwaram' on this particular day attains salvation.

Demon 'Bes' was the gatekeeper in ancient Egypt.

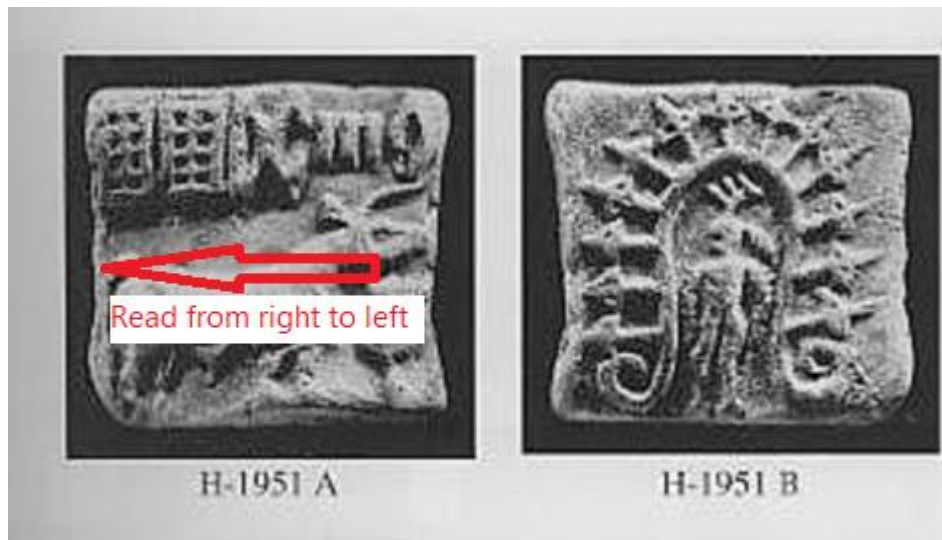
Bes was a household protector in ancient Egypt. He was assigned varied tasks such as killing snakes, fighting off evil spirits, watching after children, and aiding women in labour by fighting off evil spirits. Thus, because of his protective nature towards pregnant women during childbirth, 'Bes' was present with Taweret at birth rituals. (289)



Figure 145: Image of Egyptian demon 'Bes'.

Picture courtesy -Wikipedia (289)

Images of the deity in Egyptian temples were quite different from those images kept in homes. Usually, Egyptian gods were shown in profile, but instead, 'Bes' appeared in full-face portrait, ithyphallic, and sometimes in a soldier's tunic, to look ready to launch an attack on any approaching evil. He scared away demons from houses, so his statue was put up as a protector. (289) It is likely that 'Bes' had been introduced into Indus Valley civilisation and transformed into a 'gatekeeper' god.



Gate keeper god Bes with
feathers in his head

The God shown in the above-given seal is decorated with three feathers, the characteristic symbol of 'Bes'. The above-shown God is the gatekeeper god. The inscription in the seal read as 'Yajna – terrible God (number three) -Karkida (crab symbol) – gatekeeper god (Two doors symbol). It is a satisfaction to see that the name of God is mentioned in the inscription. It is a rare occurrence to correlate God with the inscription. Earlier, I had given the name 'Karuppa-swami' because the name of God was not known. Now, we can call him 'Bes' with his Egyptian name.

Chapter- 24

'Kavu' means 'sacrifice' in Indus inscriptions.

Abstract:

The 'U' symbol is the most frequently used symbol in Indus inscriptions. It indicates the word 'Sacrifice'. Asko Parpola has identified this symbol as a cow's head. This symbol resembles a modified form of the 'Upraised hand symbol' of Egyptian Hieroglyphics. This upraised hands symbol stood for the word 'Ka' (Soul) from which the word 'Kau' had been derived.



I have given nine different explanations for this symbol, and finally, the 10th explanation seems to fit this grapheme. (36) Earlier, I attributed the 'Ka' sound to this grapheme and searched for different words starting with the 'ka' sound. However, it turned out that Indus inscriptions are written in an 'ideogram' (idea) way, except for a few words written in a syllabic way. Iravatham Mahadevan also advocated that these Indus inscriptions are written in an ideographic way. (283). However, the context in which Iravatham Mahadevan explains the ideograms is debatable. He describes the symbols as trade transaction-related symbols, but they relate to funeral rituals, so he could not proceed further.

In many inscriptions, the mere 'ka' sound did not explain the meaning of inscriptions. In many places, this symbol stands alone without any additional syllables. Such a character of 'standing alone' means that this symbol of its own has a meaning. Finally, I got an explanation for this symbol. This symbol stands for 'Kavu' (sacrifice). (290) Tamil word 'Kavu' means sacrifice; the same word in Malayalam means the 'sacred grove', where such sacrifices are carried out. '**Kavu**' is supported by '**Kau**' in ancient Egyptian terminologies. The Egyptians believed that the '**ka**' (soul) was sustained through food and drink. For this reason, food and beverage offerings were presented to the dead. '**Kau**' means the essential esoteric extract of the sacrificed material, not the physical aspect of sacrificed meat. (291) It looks like 'Kau' means 'vital life force'. However, in Indus civilisation terminology, it indicates 'sacrifice'.

Further, Asko Parpola, in his book, says that this symbol looks like a cow's head, the top two lines indicating a cow's horns and the bottom two appendages representing a cow's ear lobes. (292) It probably suggests the head of a sacrificed bull rather than a cow. Even though Asko Parpola says it looks like a cow's head, we should visualise this grapheme as a bull's head because all Indus seals depict only sacrificed bulls, not cows. Further, bulls are only sacrificed, not cows. Nowhere any depiction of a cow is shown in Indus seals.



I want to add my final explanation for this 'Kau' symbol at this juncture. Notably, the 'Upraised hands' symbol indicated the word 'KA' in Egyptian Hieroglyphics. The 'Kau' symbol could be a modified form of 'upraised hands' instead of Bull's head. Read my article, "Upraised hands symbol meant 'KA' for more information. (36)



The symbol of upraised hands is seen in many instances in Indus seal inscriptions. The same symbol also appears in ancient Egyptian hieroglyphics, which indicated the release of the dead man's 'Ka' (soul) from the corpse to join the deceased person's 'Ba' (personality).

Another possibility is that this 'U' grapheme could stand for '*Kapala*' (skull bone). It is possible that in the Indus Valley civilisation, the blood sacrifice would have been offered in cups made of skulls. The sacrifice cups would likely be made of human skulls. However, there is no clear-cut evidence for that except for the word 'dvi-kapala'. This word 'dvi-kapala' is available in the online Sanskrit dictionary from 'Buddhist-door.com' ⁽²⁹³⁾



The nearby figure shows another allograph derived from the above-given grapheme 'Kavu'. This grapheme has been inserted with the 'dvi' glyph, which gives the sound '*dvika*'. 'Dvika' means 'two-fold'. It is not merely twofold; it also indicates 'dvi-kapala', i.e., the blood sacrifice offered in two pot shreds. ⁽²⁹³⁾ (Or) it could be dvi-Kavu, meaning sacrifice meant for two entities, one for a god and the second for ancestors. This kind of '*dvi-Kavu*' (sacrifice meant for two entities) is indicated in many seals. The Sanskrit dictionary has a specific word for the sacrifice for two entities. It is known as '*Havya-kavya*'. ⁽²⁹⁴⁾



There are inscriptions 'three lines' inserted inside this 'Kavu' symbol; such graphemes indicate that the sacrifice was carried out for many gods. Number three means "many" and 'dangerous' in Egyptian hieroglyphics, and Indus script has the same meaning. Possibly, the sacrifice was carried out to please two gods and one ancestor (Or) it could be for pleasing three gods (Or) it could be for satisfying three generations of Pithrus. Finally, there is the last explanation; it could have meant '**many gods**' as had been the practice in Egyptian Hieroglyphics way of writing. Read my article, "**Number three specifies many and dangerous gods.**" for more information. ⁽²²⁶⁾

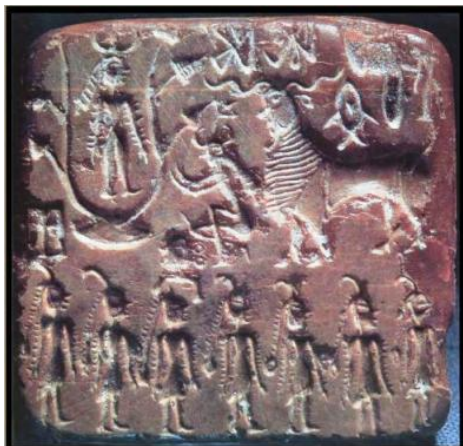


Figure 146: Blood sacrifice.

See the sacrifice articles before the tree god; something like a human head in the stool. Asko Parpola says it is a human head. ^(292 p. 260). Asko Parpola states that the two circular objects seen near the stool could be the hair buns of the sacrificed man. There is a possibility that it could be two small pots. The sacrificed animal's blood may have been offered in two skull cups.



Another similar grapheme exists with slight modification, which needs to be analysed. This [U] symbol is without any appendages. It probably indicates the sacrificial pot in which the blood of the sacrificed animal is offered before the god. However, it stands for the same word, 'Kavu'. The two lines within the pot indicate the word 'Dvi-Kavu'. Dvi-Kavu means two sacrifices, one for Pithru and the second for gods.

Chapter -25

Kavu-2 -The variant of Kavu symbol

Abstract:

Generally, the word kavu is represented by this 'U' symbol [𑀓]. There is one additional symbol for this word, 'Kavu'. The 'wooden frame' symbol [𑀔] also expresses the same idea as the 'kavu' symbol. It is possible that different priests could have used different ideograms to express the same idea. An ideogram is not like an alphabet, and an ideogram is not standardised like an alphabet. Hence, various ideograms for a single idea are logically possible.



Seal picture courtesy - Book of Sue Sullivan



I saw a documentary film on Arunachal Pradesh, a northeastern state near Assam, India, inhabited by a tribal population, a reserved area for tribal people. People here are animists, still practising ancient rituals. In that documentary, the religious ritual of slaughtering a buffalo was shown. I saw this documentary around the year 2000, and I do not have any reference for this documentary. Most probably, the documentary was made by Doordarshan, the government of India's official television channel. In that documentary, the buffalo's head was not cut off. But the buffalo was choked to death by a wooden frame like the above symbol [𑀔].

At this juncture, it is relevant to note that, before sacrificing the animal, the priests play all kinds of tricks before cutting the animal's head. For example, even today, the goat is drenched with water to keep it silent before sacrifice. To find a willing victim to be sacrificed. It is pertinent to note that during the Vedic ritual of slaughtering the bull, the animal's sound is not to be heard. One or two persons will hold the muzzle to block the animal from making any sound (Satapatha Brahmana, 3.8.1-2). (295) The wooden frame was likely used to choke the animal during the sacrifice ritual to avoid spilling blood. (295)



𑀔	73
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Statistical analysis of the data available

The data is available from the research papers of Iravatham Mahadevan and Sundar. According to them, this 'kavu' symbol has occurred 73 times.

	Symbol pair	Reading of the symbol	Frequency of occurrence
1		Karkida Kavū	29 times
2		Karkida kavū	22 times

The symbol pairs in serial numbers 1 and 2 virtually give the same meaning as 'Karkida Kavū'. The 'karkida symbol' in serial number two has a small tail-like appendage to show the 'da' sound. This symbol is one of the best examples to illustrate the phonetic usage of logos in the Indus scripts.

Another notable point is that this 'kavū' symbol is paired explicitly with the 'Karkida' ritual. Further, wherever this second kavū  symbol occurs, the general kavū  symbol is absent. The absence of a regular 'kavū' symbol shows that the priest who used this second kavū symbol is unaware of the first kavū symbol. (or) preferred to use the second kavū symbol instead of the first one.

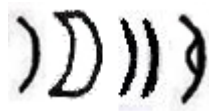
This kavū symbol [] has been used 40 times in Mohenjo Daro, 19 times in Harappa and 10 times in Lothal. However, it has not been used in Kalibangan, which shows that the priests at Kalibangan were unaware of this symbol. (223) Anyhow, this kavū symbol interpretation gives a meaningful association with other signs.

Chapter -26

'Kedaga' symbol means 'Protection' in the Indus civilisation.

Abstract:

The ancient Indus civilisation followed many magic rituals. The Indus script shows a shield-like symbol (Kedaga). It could have been an apotropaic magic symbol suggesting protection against evil forces.



The above-given symbols are variants of the ideogram 'Kedaga' (Shield).



Figure 147: Apotropaic wand from Egypt.

Picture courtesy- Wikipedia. (296)

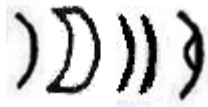
Apotropaic magic is a spell intended to "turn away" harm or evil influences, such as deflecting misfortune or averting the evil eye. "Apotropaic" observances may also be practised out of vague superstition or out of tradition, as in good luck charm or amulets. (296)

The above-given apotropaic wand from ancient Egypt(fig-147) shows a procession of protective deities. Such a wand would have been used in birth rituals and perhaps to draw a magical circle around the mother and child. (296) Apotropaic magical rituals were practised throughout the ancient Near East and Egypt. Fearsome deities were invoked via ritual to protect individuals by warding away evil spirits. In ancient Egypt, these household rituals were performed in the home, not in state-run temples. The two gods most frequently invoked in these rituals were the fertility goddess, Taweret, and the lion-demon, Bes.

Objects were often used in these rituals to facilitate communication with the gods. One of the most commonly found magical objects, the ivory apotropaic wand, gained widespread popularity in the Middle Kingdom (ca. 1550 - 1069 BCE). These wands protected expectant mothers and children from evil forces and were adorned with processions of apotropaic solar deities. Likewise, protective amulets bearing the likenesses of gods and goddesses like Taweret were commonly worn. (296)

The relevance of this ritual to Indus civilisation is that some of the Indus inscriptions show symbols similar to the above-given Egyptian magic wand. (Figure-147). The below given four logos represent the word 'Kedaga' (Protection) (Shield) in Indus inscriptions. All four graphemes are variations of the same idea, 'Kedaga' (Protection) (Shield). The fourth

grapheme has a loop-like structure within the inner curve side. This loop-like structure is the handle to hold the shield, and this grapheme conclusively proves that the intended meaning behind this grapheme is 'Keda' (Shield).



However, no 'apotropaic magic wand' made of ivory has been found among the artefacts catalogued in Indus excavation sites. The absence of an 'Ivory wand' need not be taken as conflicting evidence to disprove this theory because there is a possibility that over a period of time (centuries), the actual usage of 'ivory wand' would have disappeared, and only the concept of '**protection**' would have remained. There is another possibility that the grave robbers (Antique robbers) would have vandalised tombs and taken away those 'ivory wands', and nothing was available during the official archaeological excavations.



Figure 148: Seal showing the 'Kedaga' symbol.

Seal picture courtesy- (210)

	Kedaga symbol- meaning protection		The fish symbol means 'Pithru' (Ancestors/ manes).
	Istika – means sacrifice to the desired God.		Double offering table- one for gods and the second for Pithrus.
	Number three means many gods as well as dangerous gods.		Kavu- symbol means sacrifice.
	The firestick symbol indicates the word 'Yajna.'		

The above-given Indus seal inscription shows the symbol of 'Kedaga'. The inscription can be read as follows: **(Read from right to left)** *Istika* (desired god) – number three means dangerous God– *Kedaga* – *Yajna* – *Pithru* (fish symbol) – offering – *Kavu* (sacrifice). The meaning of the sentence is as follows: The Kedaga ceremony was held to protect the dead man's soul from a dangerous god. The name of God is not specified. Yajna was performed to please the many gods/dangerous god (*Ishta* - Devata), and the meat was offered to 'Pithrus' (Ancestors) and *Ishta* Devata. Double offering indicates meat was offered to gods and Pithrus (*Dvi-Kavu*).



Figure 149: Kedaga ceremony for Rudra.

The above-given figure-149 shows that the Kedaga ceremony had been conducted to protect a person from 'Rudra'. The inscription can be read as : **(Read from left to right):** Rudra (Bow bearing God) - *Kavu* – offering (the comb-like symbol could indicate offering)– *Kedaga –Kavu*.



The nearby seal (Fig 150) shows a crocodile, whereas the ancient Egyptian counterpart was 'Ammit', which had a crocodile mouth and a Hippos body. The inscription starts with the kedaga symbol, which perfectly matches the nature of the god presented in the seal, the crocodile god. Yes, you need protection against crocodiles.

Figure 150: Seal showing god 'Ammit'.

The nearby seal (Figure 150) shows a crocodile, whereas the ancient Egyptian counterpart was 'Ammit', which had a crocodile mouth and a Hippo's body.



Figure 151: Ancient Egyptian god 'Ammit'.

Picture courtesy: (297).

Ammit ("devourer" or "soul-eater") was a female demon in ancient Egyptian religion whose body was part lion, hippopotamus and crocodile—the three largest "dangerous" animals known to ancient Egyptians. A funerary deity, her titles included "Devourer of the Dead", "Eater of Hearts", and "Great of Death". (297)

Ammit lived near the scales of justice in Duat, the Egyptian underworld. In the Hall of Two Truths, Anubis weighed a person's heart against the feather of Ma'at, the goddess of truth, which was depicted as an ostrich feather (the feather was often pictured in Ma'at's headdress). If the heart were judged to be not pure, Ammit would devour it, and the person undergoing judgement was not allowed to continue their voyage towards Osiris and immortality. Once Ammit swallowed the heart, the soul was believed to become restless forever; this was called "**to die a second time**". (297) The conclusion is that ancient Harappans followed religious ideas similar to those of ancient Egyptians, and this symbol 'Kedaga' indicates the idea of 'Apotropaic magic'.

Chapter -27

The kur symbol indicates 'Netherworld.'




Figure 152: Sumerian 'Kur symbol'.

This tri-foliate pattern indicates the land of 'Kur' as per Wikipedia(common). (298) It means "land, foreign land, mountain, and the underworld." It is often used to refer to a distant land or the netherworld. In the story of '*Inanna's Descent*', 'Kur' is the word frequently used to describe the land of the dead.



Figure 153: Kur symbol (second symbol from the left)

Picture courtesy - (210)

The sign also represents a trio of mountains. (299) In such a situation, the triple mountain symbol used in Indus seals could indicate the nether world .

See the seal inscription presented beside (fig-154). The kur symbol and the triple mountain symbol appear in the same inscription, which means both characters have different meanings.

However, that is not the correct interpretation. Two different symbols with similar meanings are used; such words have minor differences. For example, in the karkida symbol, two different graphemes are used, one for the karkida god and the second for the karkida month. Similar may be the case here also.

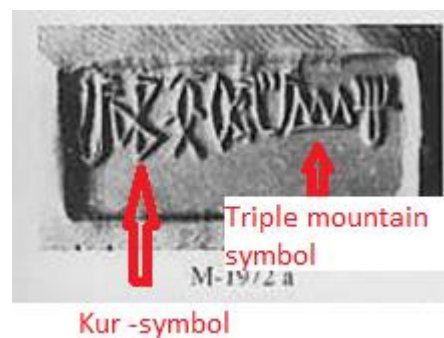


Figure 154: Kur symbol along with mountain symbol.

Chapter -28

Leaf-messenger symbolism

Abstract

Part of the Indus seal inscription symbols can be interpreted with Vedic rituals mentioned in the Grihya-Sutra. One symbol indicates a god carrying a walking stick in a leaf shape. It could be a god or an ordinary man. Reading the Grihya-sutra suggests that the Vedic people used a leaf messenger to convey their sacrifice to gods or Pithrus (Manes).



Figure 155: Leaf -messenger.



Figure 156: Variations of leaf messenger.

The above-given figure-156 gives the variations of the leaf-messenger symbol. The wide variety of styles indicates the importance of this symbolism and the frequent use of this symbol for an extended period. In the earlier phase of the IVC, the seal inscriptions contained the simple leaf-like characters shown in Figure -156. In the later epoch of IVC, the below-given symbols appear (figure -157). All of them point toward the same meaning and allegory.



Figure 157: Leaf symbolism -variants.

Now, it is time to trace the link between these above-given symbols and literary evidence available in Vedic texts. So far, Indian historians believe that the Indus Valley and Vedic civilisation are different. This myopic view leads to a situation where physical evidence is available in IVC, but no literary evidence is available. At the same time, literary evidence is available for Vedic civilisation in Rig Veda and other Vedas, but there is no physical evidence. How is such a contradiction possible? A simple explanation is that both cultures are the same. Only British colonial archaeologists had created this artificial separation. This misidentification has led to absolute confusion, and the time has come to correct this significant error being perpetrated on Indians.

The literary evidence for this leaf messenger symbol is available in the Asvalayana Grihya-Sutra. The extract of the relevant portion is being reproduced here for ready reference.

ASVALAYANA-GRIHYA-SUTRA. (300)

ADHYAYA - I,

KANDIKA 12.

1 [*1]. *At a Kaitya sacrifice, before offering the Svishtakrit, the sacrificer should offer a Bali to the Kaitya.*

2 [*2]. *If, however, (the Kaitya) is distant, (he should send his Bali) through a leaf-messenger.*

3 [*3]. *With the Rik, 'Where thou knowest, O tree' (Rig-Veda V, 5, 10), let him make two lumps (of food), put them on a carrying pole, hand them over to the messenger, and say to him, 'Carry this Bali to that (Kaitya).'*

4. *(He gives him the lump) which is destined for the messenger, with (the words), 'This to thee.'*

5. *If there is anything dangerous between (them and the Kaitya), (he gives him) some weapons.*

6 [*6]. *If a navigable river is between (them and the Kaitya, he also gives him) also something like a raft with (the words), 'With this thou shalt cross.'*

Footnotes

[^]178:1 12, 1. *There is no doubt that Professor Stenzler is right in giving 'Kaitya' in this chapter it's ordinary meaning of religious shrine ('Denkmal'). The text shows that the Kaitya sacrifice was not offered like other sacrifices at the sacrificer's home, but that in some cases, the offering would have to be sent, at least symbolically, to distant places. This confirms Professor Stenzler's translation of Kaitya. Narayana explains Kaitya by kitte bhava and says, 'If a sacrificer makes a vow to a certain deity, saying, "If I obtain such and such a desire, I shall offer to thee an Agya sacrifice, or*

a Sthalipaka, or an animal". And if he then obtains what he had wished for and 'performs that sacrifice to that deity: this is a Kaitya sacrifice.'

^178:2 'He should make a leaf a messenger and a carrying-pole.' Narayana

Betel leaf or Pipal leaf

Verifying whether the given leaf is betel leaf or Pipal leaf is relevant. So far, the discussions in IVC are only about the Pipal tree, and no thought has been given to the possibility of any other leaf. Now, there is a possibility that the leaf-messenger symbol also indicates a Betel leaf.

The website Indian Scripture.com says that a ritual called Briddhi-Sraddha is performed during the Hindu marriage ceremony. As a part of the ritual, the bride-groom invokes the resting souls of his ancestors. And in their presence, he accepts the bride as his wife. At this instant, thirty-two betel leaves (Paan Leaves) are compulsorily required during ancestor worship. Sengupta, a senior authority on sacred trees, says, "Betel leaf is considered sacramental in Hindu religion. Betel leaf or Paan leaf holds equal importance with other Hindu holy trees.

The above-given discussion shows that the original concept of leaf-messenger of the Vedic time was transformed into a new idea, where betel leaves were treated as ancestors (Manes). This ritual shows that the leaf messenger was specifically invoked for ancestors (Manes), not other gods. This betel-leaf symbolism is evidence of my necropolis theory that all seals indicate rituals for dead people. Indus sites are burial sites and not metropolises as popularly imagined so far. (2) In her latest e-book, Rekha Rao states that the leaf used in the leaf-messenger ritual is the 'Palasa tree leaf'. (184 p. location.4230). Verification of the Palasa leaf picture shows that it is a trifoliate leaf, whereas betel leaf is a unifoliate leaf. The leaf messenger grapheme indicates it is a unifoliate leaf with a Betel leaf shape.

Tammuz was a kind of messenger god.



At this stage, it is vital to remember that 'Tammuz' was also a kind of messenger god, similar to the role of the leaf messenger. Earlier, I wrote an article about Tammuz; read the article, '[Tammuz as the water carrier in Indus Valley civilisation](#)', for more information. (95) However, it looks like this 'Tammuz-water-carrier-symbol' should be corrected to be a messenger god symbol. This water carrier symbol is probably a variant of 'leaf-messenger-symbolism', and this water-carrier-symbol' is likely much older than 'the leaf—messenger symbols.

In addition to the two variants above, there is a third symbol for the messenger god, a sign of a god with a 'curved boot', equivalent to flying sandals. In Greek mythology, the god with flying sandals is the messenger god 'Hermes'.



God with 'curved - boot' 'flying sandals' is also a symbol for messenger god

Note that leaf-messenger is also seen










Figure 158: Variations of god with the walking stick.

Picture courtesy - (167)


The table shows the statistical data on the 'leaf-messenger'




symbol,

symbol	frequency	remarks
	91	Leaf -messenger – with a stick -
	35	Betel leaf messenger
	13	Betel leaf variant
	10	Betel leaf variant
	18	Leaf messenger -Kavu (sacrifice)
	16	A variant of the above
	14	Leaf messenger – Kedaga (shield)

The above table shows the variants of leaf messenger symbolism. It looks like

in the earlier period of IVC, the messenger with yoke  was in usage, but in the later

period, the same was changed to leaf messenger  symbolism. But the meaning is the same. The leaf messenger symbolism coincides with the arrival of later Vedic ideas.

Chapter -29

The 'Mat' symbol indicates the word 'invitation' to the Yajna ceremony.

Abstract

Some ideograms in Indus seal inscriptions indicate a mat. The mat logo indicates the seat offered to the gods in the Yajna. More Pithrus had been invited to the Yajna than the 'devatas' in Indus Valley seal inscriptions. This importance given to pithrus confirms my leading theory that Indus excavation sites Mohenjo Daro and Harappa were necropolises and not metropolises as popularly imagined.



This mat made of 'Kusa' grass is available for sale on the Amazon website, which shows the continuity and importance of the Kusa mat from Indus Valley times to present-day India.

Figure 159: Seal showing mat symbol.

Variants of mat logo

The picture beside shows the variants of the mat symbol, according to the book of Iravatham Mahadevan. (168)

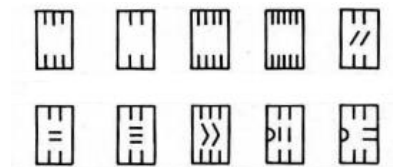


Figure 160: Seal showing mat symbol.

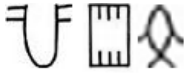
The seal (fig-159) shows the mat symbol along with the Pithru symbol. The 'mat' symbol means the pithru was invited to participate in the yajna. The Majority of the seal inscriptions invite the Pithrus for Yajna, not gods.

invitation to gods in Vedic Yajna

Indologist Jan Gonda has identified 16 steps that are common in all varieties of puja: (2). The first step is 'Avahana' ("invocation"). The deity is invited to the ceremony. The second step is 'Asana'. The god is offered a seat. The website "Sanskrit magazine.com" further confirms that the Kusa grass (Darbha) is used as a seat for the priests and gods in Vedic Yajna. (301)

Statistical analysis

This mat symbol occurs 89 times in Indus seal inscriptions, per the data compiled by Mahadevan and Sundar. (168) (169) This high frequency shows the importance of this logo in Indus seal inscriptions.

Indus symbol triplet	Frequency of occurrence
	24

The above-given triplet of symbols occurs 24 times, as per the data of Mahadevan and Sundar. This is the only combination that occurs in a significant number of cases. Other combinations do occur with God's logo but in minuscule numbers. This data shows that 'Pithrus' (Manes/Ancestors) were the prominent invitees in Yajnas, which were conducted in Mohenjo Daro and Harappa. This fact confirms my leading theory that Indus excavation sites were necropolises not metropolises as imagined. (284)

Chapter -30

The mountain symbol indicates the 'land of the dead' (Kur)

Abstract

The mountain symbol frequently occurs in Indus inscriptions on seals. Iravatham Mahadevan confirms this symbol as a grapheme indicating a mountain. I think that this mountain symbol indicates 'Kur', which is the land of the dead (netherworld)



Indian Historians make a mistake by treating 'Indus Valley civilisation' as a local development within India without any outside influence. This idea harms the research on IVC and the decipherment of the Indus script. We have to search for similar ideas in Sumerian and Egyptian civilisations. That is the only way to progress further in the Indus inscription decipherment effort.

'**Enlil**' was the mountain god of Sumerians; he has all the characteristics of God **Shiva**. He can be called the precursor of the Hindu god '**Shiva**'. According to the ancient Sumerian texts, the Sumerian god, **Anu**, the "**supreme Lord of the Sky**", had two sons. They were **Enki (Ea.)**, Lord of the Earth and Waters, and **Enlil**, Lord of the Air and Lord of the Command. These two half-brothers did not get along. Power was divided between two gods, and Earth was given to God Enlil to rule over. Meanwhile, the watery realms were given to God Ea. (302)

Enlil was associated with the ancient city of Nippur, sometimes called the cult city of Enlil. His temple was named **Ekur**, "**House of the Mountain**." Such was the sanctity acquired by this edifice that Babylonian and Assyrian rulers vied with one another, down to the last days to embellish and restore Enlil's seat of worship. Eventually, the name Ekur became the general designation of a temple. (303) Many temples of lesser gods were built around the main temple of Enlil.

'Ekur' became the name for an entire sacred precinct in the city of Nippur. The term "**mountain house**" suggested a lofty structure and was perhaps the original designation of the staged tower at Nippur, built in imitation of a mountain, with the sacred shrine of the god on the top. (303)

Enlil was also known as the god of weather. As Enlil was the only god who could reach An, the god of heaven, he held sway over the other gods who were assigned tasks by his agent and would travel to Nippur to draw in his power. Thus, he is seen as the model for kingship. (303) The excerpt below is from the Grihya Sutras, Part 1 (SBE29), by Hermann Oldenberg, [1886], at sacred-texts.com. (300) Please refer to the paragraph below, which shows that the mountain symbol indicates the '**god of Death**'.

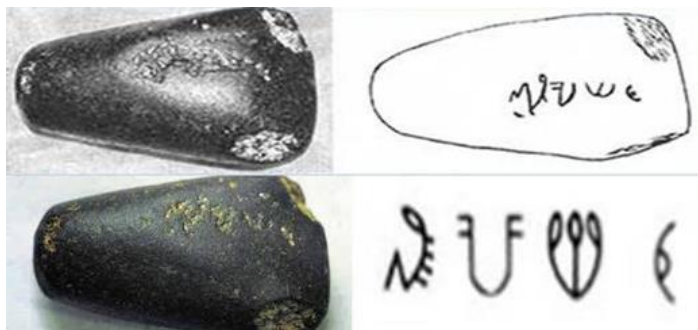
10 [*10]. After having with (the words), 'A mountain (i.e. a stone) they shall place between themselves and death,' placed a stone to the north of the fire, and having sacrificed with the four (verses), 'Go hence, O death, on another way' (Rig-Veda X, 18, 1-4).



Fig. 3. Sembayan Kandiyur stone celt (axe) found in Sembayan Kandiyur, Tamil Nadu.

The picture beside shows the stone celt (axe) found in Sembayan Kandiyur in Tamil Nadu. This stone had four Indus script symbols inscribed on it. The importance of the stone celt found in Mayiladuthurai is that this stone is similar to the stone narrated above. It is a ritual stone used in the death ritual ceremony; when faced with frequent death in a family, the priest conducts a ritual and places this stone between the family members and the dead man's soul to keep the ghost away. This stone is visualised as a mountain. The kedaga yajna could be in two ways: to protect the Pithru in the underworld or to protect the mourners from Pithrus.

I found many such stones in the Ayyappa temple at Pandalam, Kerala. When I enquired, the temple priest revealed that those stones indicated the surrounding mountains of that area. I doubt that those stones could be the stones used in such rituals, and some inscriptions may be available on those stones, which needs verification.



The stone inscription reads: (read from right to left) Kedaga- sashtra (branch symbol)-Kavu-for Pithru. This stone inscription matches the narration above; it was a ritual was conducted to protect the family (Kedaga) against a dead family member (Pithru sign). (or) It could be otherwise also, that sacrifice was conducted to protect the Pithru. Thus, it can be safely assumed that the mountain symbol indicates the god Rudra (Shiva) in the Indus Valley context (God Enlil is the Sumerian equivalent) (300)

'Kur' symbol also indicates the same -netherworld




Sumerian 'Kur' symbol'

The 'Kur' symbol indicates the land of the dead people in Sumerian civilisation. The land of 'Kur' could be the underworld or the mountaintop. The nether world was indicated by a trifoliate pattern in the Indus symbol. Please read my article on the [Kur symbol indicates the land of the dead](#), for more information (208). This tri-foliate pattern indicates the land of 'Kur' as per Wikipedia Commons. (298) It means "land, foreign land, mountain, and the underworld." It is often used to refer to a distant land or the netherworld. **In Inanna's Descent**, 'Kur' is the word frequently used to describe the land of the dead.



*The Kur symbol in the Indus seal inscription
(Second symbol from left)*

Picture courtesy - (210)

The sign also represents a trio of mountains. (299) In such a situation, the triple mountain symbol used in the Indus seal could indicate the nether world .

Chapter -31

'Ningishzida', the Sumerian dragon in Indus Valley civilisation



Figure 161: Indus God with projections on his shoulder.

See the above-given figure(fig-160). The symbol of a god with shoulder projections also appears in Indus seal inscriptions. No such god appears in modern-day Hinduism. However, such a god existed in Sumerian civilisation; he was called Ningishzida. This evidence shows the link between ancient Sumeria and Indus Valley Civilisation. In Sumerian mythology, Ningishzida appears in Adapa's myth as one of the two guardians of Anu's celestial palace alongside Dumuzi. He was sometimes depicted as a serpent with a human head. (304)

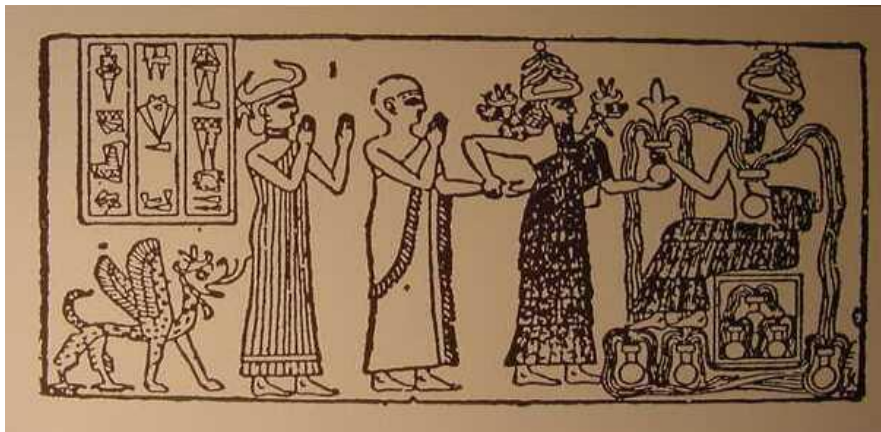
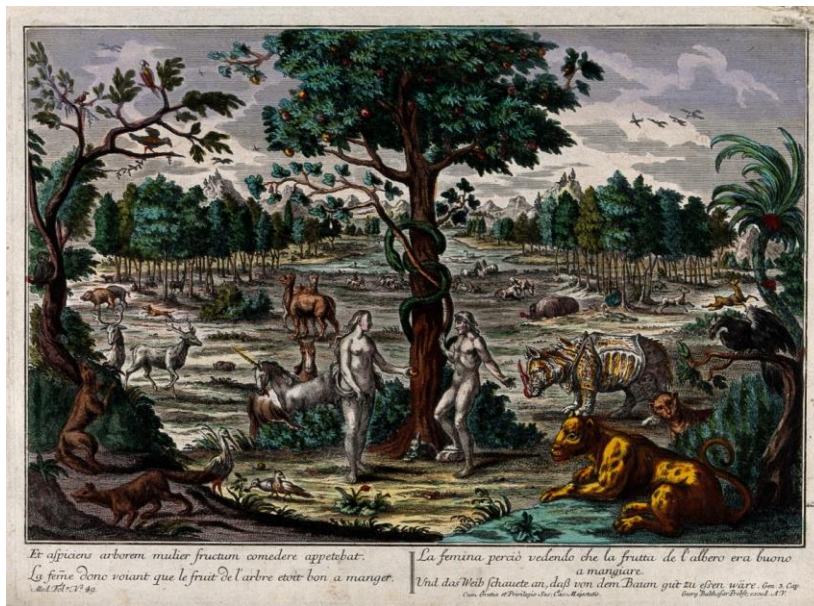


Figure 162: Ningishzida in human form as well as dragon form.

Picture acknowledgements: (305)

The above-given drawing (1928) from a cylinder seal of King Gudea of Lagash, ca. 2100 B.C., shows Ningishzida in a human form with serpent-dragon heads erupting from his shoulders. The second manifestation of Ningishzida is the four-legged beast with horns and wings, as shown in the left side corner. (305) (306)

Ningishzida has the "serpent-dragon" heads erupting from his shoulders, indicating he can alternately assume the form of a walking, four-legged, winged and horned dragon. He presents a human petitioner, King Gudea of Lagash in ancient Sumer, to a seated god holding a vase of flowing waters, "the water of life" (seated on a throne of flowing waters). This God may be Enki (Ea), the Sumerian god of Wisdom and Knowledge (Akkadian: Ea), whose main temple was at Eridu. (305)



The serpent of the Garden of Eden

The article of Walter Reinhold explores in depth the various gods which were fused together and recast as Eden's Serpent. (307) In Sumerian myths, Enki of Eridu bears the Sumerian epithet *ushumgal*, meaning "great-serpent-dragon", and it is he who plants a great fruit tree in his garden at Eridu called the Mes-tree and another wondrous tree called the Kiskanu. He is described in Sumerian hymns "as the great dragon" (*ushumgal*). He is portrayed as the creator of mankind. He is the god of wisdom, who bestows knowledge on mankind at Eridu. He allows the man (in the form of Adapa) to obtain forbidden knowledge reserved for the gods but denies him and humankind immortality. Enki (Ea) is one of the several prototypes that later transformed into Eden's serpent. (307)

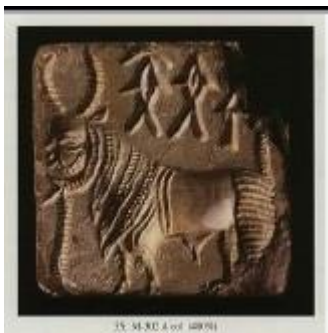


Figure 163: Indus Valley 'Ningishzida.'

This above-given discussion is relevant because the same 'dragon' also appears in Indus Valley seals. See the bull figure in the seal shown beside; it has all the characteristics of the

'Ningishzida' of Sumerian civilisation. The only difference is that the appearance of the bull dominates the Indian Ningishzida, whereas the dragon figure dominates in the Sumerian civilisation.

Instead of verifying the parallelism available in nearby cultures, Indian archaeologists promote the '**Local Origin theory**' and try to develop entirely new ideas that could not be verified. This narrow approach is one of the reasons for the non-decipherment of the Indus script so far. Ningishzida was a mediator God who introduced the dead person before the God of death for a favourable judgement. It looks like the bull played such a role in Indus civilisation. And this idea lingers today in the form of bull worship, the '*Nandi*', the *vahana* of God Shiva. (308)

Ningishzida had 'double roles' like some heroes in movies. His first form is the animal form, the 'dragon', and his second form is the messenger form with dragons projecting out of his shoulders. Further to explain this point, he could transform himself into a messenger to present the case of a dead man before the god. Similar was the character of the Indus civilisation bull. The bull was sacrificed because then only the bull would reach heaven and convey the people's prayers to gods in the sky. (308) That was unfortunate because the bull had to die to convey the message to God.

The bull (Ningishzida) is clear-cut evidence which shows that the Sumerian civilisation had influenced the Indus Valley Civilisation. Following up on such Sumerian religious ideas in the context of the Indus Valley civilisation will immensely benefit the decipherment efforts of the Indus Valley seal inscriptions. But unfortunately, Indian historians and archaeologists are not following the lead in this direction. The only person who consistently searches for correlation with Sumerian civilisation is Asko Parpola. (167) (309) The other person with a similar idea of linking IVC to Sumerian culture is Vijayendra. His ideas can be seen in his book '*The Harappan Script: A New Perspective.*' (310)

The other possibility is that the dragon form of Ningishzida seems to be the god's '*Vahana*' (Vehicle). In Hindu mythology, all gods can be easily identified by their respective '*Vahana*'. Western Scholars are unaware of this concept and may conclude that the dragon is the god's double', whereas, in reality, the dragon is the god's *vahana*. After a brief thought, the Western idea of 'double' is also logical and explains the concept of a god roaming alive on the earth.



Figure 164: Picture showing decorated bull.

Picture courtesy – Isha Foundation, Coimbatore, TN.

The above-given picture shows a decorated bull taken around by the bullkeeper. It is not an ordinary bull; it is a well-trained one. The bull keeper uses the bull as a medium to consult the dead ancestor or gods in heaven. The bull is considered as a messenger of God Shiva. When the devotee asks a question, the bull will say 'yes' or 'no' by shaking its head. The bull will shake its head just like a human being. The bull answers the question based on the cue given by the bull-keeper. The bull-keepers have some secret sign language through which the bull-keeper communicates with the bull, which will not be visible or perceptible to other ordinary onlookers. Hence, the answers of the bull will look appropriate to the questions asked.

What is the relevance of producing all these details? Bull worship was widely prevalent in ancient India from the IVC period onwards. It was believed that the bull would convey the prayers of a devotee to God. I have seen people whispering their prayers in a hushed voice into the ear of the bull statue (Nandi) in front of the Shiva temple.

I am happy to record this information here for posterity because, during my childhood days, I was fascinated by the village bull. The village bull used to take a round through the village streets, and all the villagers would give the bull something to eat. My aunt also used to provide food and water to the bull and wait for a message from the bull (i.e., a message from god). It was a lovely communion with a god. Even today, this practice is still alive. That is why bulls and cows are roaming the streets all over India. The bullkeeper is still coming with his bull on festival days.

Bulls would have been maintained in ancient IVC temples like Aphis bulls in ancient Egyptian temples. The bulls would have acted as a medium of communication with Gods. In turn, gods would have sent back the messages and remedies to the devotee through the bull. The relevance of producing the above-given details is that it could be the Ningishzida worship, which has declined but still survives in the form of a decorated bull in India.

Chapter -32

Number one (stick symbol) could be indicating the Agnoukaran Yajna.

Abstract:

The single-stroke symbol appears often in Indus seal inscriptions and could indicate Agnoukaran Yajna, practised during the Rig Vedic period. In the shraddha ceremony, one stick is offered in the Yajna fire. It is not clear why the stick was offered. In Egyptian hieroglyphics, this single stroke indicated a 'determinative' symbol. It also indicated the word 'command'. There is another possibility; the stick symbol could have indicated the god Varuna. For more information, please read my article, "God Varuna was present in IVC."



Figure 165: Seal inscription showing single stroke symbol.

The nearby seal (fig-64) shows a single stroke symbol followed by the '**Pithru**' (Manes/dead ancestor) symbol and Kavu (sacrifice) symbol. Gardiner's dictionary explains the single-stroke symbol. Extracts of the explanations given in Gardiner's dictionary are given below:

1. *This single vertical stroke generally follows an ideogram to indicate the logogram, not phonetic sound.*
2. *Sometimes, the vertical stroke occurs before or after the ideogram.*
3. *The vertical stroke is sometimes used to modify the phonetic sound.*
4. *Occasionally, it serves merely to fill the gaps.*
5. *The Single stroke is sometimes used as a slash (/) to indicate dangerous human beings/gods.*
6. *It could also indicate number one.*

The above usage shows the complex nature of the vertical stroke. Hence, there is difficulty in reading the ideograms with a single stroke. I tried all these possibilities in reading the inscriptions, but none of the Egyptian ideas fit satisfactorily. However, one explanation of the Vedic ritual works very well. This vertical stroke symbol indicates the stick offered in the fire in the **Agnoukaran** ceremony. It was a kind of **Shraddha** ceremony followed during the Rig Vedic period. This practice of Shraddha has evolved over time. This practice has changed over a period of time, and it can be classified into the historically established phases. (311)

The website futurepointindia.com informs that during the Rig Veda period, the first phase of this shraddha ceremony was called '**Agnoukaran**.' During the Rig Vedas time, a

deceased ancestor was worshipped in the forms of **Samidha** (a kind of wooden stick) and Pinda (rice balls) and offered in the Sacrificial fire. An offering of the stick was practised for ages, and even today, those who follow the Rig Veda school of thought practise the same. (311)

On the same issue, other websites state that the stick was offered in the Yajna fire but did not explain the reason for offering the stick. The website mentioned above says a deceased ancestor was worshipped as a Samidha (wooden stick). This 'offering of sticks' fits well with the Indus seal inscriptions. Another notable point is that all the articles on Agnoukaran state that it was practised in the Rig Vedic period. This is crucial information because it confirms that IVC was a Vedic civilisation and could have coincided with the early Rig Vedic period. One critical point is that the stick symbol might have indicated the god Varuna. (142)



Figure 166: Vertical stroke indicates the 'Agnoukaran' ceremony.

In this seal shown nearby (fig-165), the 'vertical stroke' indicates the **Agnoukaran** ceremony.

))	ʝ	ss	𐎧	𐎡𐎴	𐎧𐎺𐎠
Single stroke/ stick symbol	Kedaga symbol	Firesticks symbol	Water symbol	Offering table	Ningishzida	Kavu
Agnoukaran ceremony	Protection	Yajna	Might have indicated god Varuna	An offering made to a god	Messenger god	sacrifice

The inscription in the seal indicates that a 'Kedaga Yajna' was performed to protect 'pithru'; here, the stick indicates pithru. Messenger God Ningishzida appears as the 6th symbol. The second possibility is the stick could have indicated the god Varna.



Figure 167 Seal showing: Small vertical stroke.

Two vertical strokes appear in the seal presented nearby (fig-166) —first, a long stroke followed by a minor vertical stroke. The second short vertical stroke stands for the word 'Yajna'. The first long vertical stroke stands for the ritual of offering a '**samidha**' (stick) to Pithru in the Pithru karma ceremony. It is not clear why the stick is offered. Maybe it can be used as a walking stick by the Pithru in the underworld?

On his Facebook page, Pandit Manish Shrimali, Jodhpur, Rajasthan, India, says that during the end period of Rig Veda, the

first phase of the shraddha ceremony involved the offering of a '*samidha*' (a wooden stick) and *Pinda* (rice ball) in the sacrificial fire. (312) He does not explain why the stick is offered. It looks like this practice ended with the Rig Vedic period and is not being practised now. I am from Tamil Nadu, and I am sure that offering sticks is not being followed in Tamil Nadu. But such a practice may be surviving in North India, but I am not sure. One crucial point to be noticed here is that Indus seal inscriptions coincide with the early Rig Vedic period.

The other possibility is the stick symbol indicates the god Varuna. (142) Note that the [1] thunderbolt symbol appears in this seal, indicating the weapon of Varuna. Hence, it can be said that the stick could have indicated the god Varuna.

A stick symbol could mean punishment/penalty or a token of indulgence.

The stick symbol appears to have many meanings in Indus seal inscriptions and could indicate punishment/ penalty. 'Punishment' was my earlier explanation for the stick symbol. Now, the most plausible explanation is the 'Agnoukaran' explanation. However, the explanation of punishment shall also be retained until a finality is reached on this issue.



Figure 168: Seal inscription showing stick symbol.

In the seal inscription beside, the stick symbol is followed by the 'Pithru' (Manes/dead ancestor) symbol. The Sanskrit word for 'stick' is 'Danda'. 'Danda' also means 'punishment/penalty'. Here, the stick symbol could have been used in the rebus principle. The inscription should be read as "danda- Pithru-Kavu". The sentence means, "Penalty (for ignoring) Pithru – sacrifice". The sentence means, "Penalty (for ignoring) Pithru – sacrifice".



Figure 169: Penalty paid to the Pithru.

The inscription beside reads, "Danda-growing embryo-beehive". The meaning of the writing is, "Penalty (Sacrifice performed) -growing embryo (seeding within a circle- Pithru) - The Beehive ceremony (Beehive)". (313) The penalty paid is one Bull sacrificed.

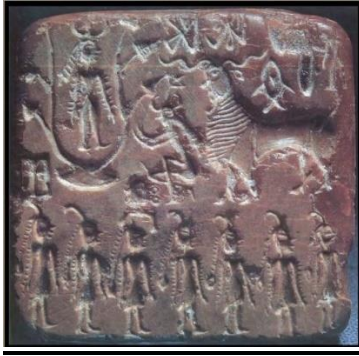








Figure 170: Inscription shows another example of the 'Danda' symbol.

Inscription in the above seal is analysed in table form below.
(Read from left to right)

Symbols						
Identification of symbols	crab	Crab symbol with stick symbol across	Head of the sacrificed Bull	fish	Kavu	man
Sanskrit words for objects identified	Karkida	Karkida+ Danda	Kavu (Tamil)	Matsya	Kavu	manushya
Sounds applied	Kar	Ki + Da				
meaning	Both these columns should be read together as Karkida	Both these columns should be read together as Karkida	Kavu – means sacrifice	Fish indicates Pithru here.	Sacrifice	Man sacrificed

The inscription should be read as, "Karkida –Kavu- Pithru - Kavu –Man-sacrificed".
The 'Danda symbol' has been used as a logo-syllabic sound modifier, not as a 'punishment'.

The meaning of the sentence is as given below:




"Karkida – month festival –Sacrifice. Sacrifice meant satisfy Pithrus. And a Man was sacrificed". 'Fish symbol' indicates the 'Pithru' here. Read my article on 'fish symbolism' for more information on this issue. (86) The relevance of the discussion here is that the Danda symbol (Stick symbol) does not appear with the meaning of punishment or penalty here. The stick symbol only gives the sound 'Da' to the word 'Karkida' here. The above explanation is one example of how the Sanskrit language influenced the Indus inscriptions. Read my earlier article on '[Sanskrit influence on Indus script](#)' on Academia.com for more information. (104)

Egyptian Hieroglyphics explanation

There is a possibility that Egyptian hieroglyphic influence could be on this stick symbol. In hieroglyphics, a stick sign means the word '**command**'. That is the stick carried by the soldiers of Pharaoh, who enforced the commands of Pharaoh. In the Indus seal inscriptions, the stick symbol could have meant 'command' to the **evil spirits (troublesome Pithru)** not to return and trouble the living persons.

Statistical analysis of the stick symbol frequency occurrence

The data used in this analysis is extracted from Sundar and Mahadevan's research paper. (223) Data analysis reveals the following points. This stick symbol appears 149 times in the Indus seal inscription and is a significant frequency. The stick symbol appears with the following combinations.

Symbol pair/triplet	meaning	frequency
	Agnoukaran – messenger god	12
	Agnoukaran Yajna	10
	Smasana-cayana Yajna - agnoukaran	10

Even though the stick symbol appears 149 times in Indus seal inscriptions, it does not yield a good meaning. The 'command' message was probably sent through the messenger god. The stick symbol appears with the messenger god 12 times. The word '**Agnoukaran Yajna**' fits in the remaining two combinations. The conclusion is that the stick symbol could have indicated the 'Agnoukaran Yajna'.

Chapter -33

Number two - indicate Dvi-Kavu

(sacrifice for two entities)



In the seal inscription beside, the red arrow indicates the symbol of two vertical lines. This symbol might have indicated 'Dvi-Kavu', which means sacrifice meant for two entities. Generally, it was a single bull sacrificed but intended for a god and Pithru. But here, in the seal beside, it is likely that a rhino was slaughtered.








The seal given above shows the Dvi-Kavu symbol on one side of the seal. This symbol, 'Dvi-Kavu', occurs in the solus position 74 times. (168) (169) The significance of this information is that this symbol alone has a specific meaning without joining other symbols. The word 'Dvi-Kavu' suits very well. This is one of the earliest symbols, which gave me the idea that the Indus script could be based on the Sanskrit language. At the beginning of my research work, I randomly searched for the Sanskrit dictionary for words suitable for Indus symbols. The word Dvi Kavu was the first word, I got from the Sanskrit dictionary.



The inscription in the miniature tablet (fig-170) shows the word 'dvi-Kavu' alone. This stand-alone position of this word is very significant, as mentioned above.

Figure 171:
Miniature tablet.

1	Symbol pair	Reading of the inscription	Symbol pair frequency
2		Dvi- Kavu	78
3		Dvi- Kavu- Pithru	76
4		Dvi- Kavu -----The symbol shown in serial no 1 and 4 is the same, with a variant of the Kavu symbol.	42
5		Kali -Dvi Kavu (Bangle Goddess is Kali).	34
6		Dvi -Kavu -Pithru ---Symbol pairs shown in serial numbers 2 and 6 are the same but with a variant of the 'Pithru' symbol	13

Dvi—Kavu occurs at high frequency with the 'Pithru' symbol (89 times 76+13), which confirms my interpretation that dvi-Kavu is a sacrifice meant for Pithrus and gods put together. One notable point is that the word 'Dvi -Kavu' occurs 34 times along with bangle Sastha (female goddess -Kali/Gauri). No other god is mainly associated with 'dvi-Kavu' in a high frequency. If the dvi-Kavu symbol is verified in triplet forms, it will yield more information. The above statistical analysis shows that the word 'Dvi- Kavu' provides a meaningful association with various other symbols. All the data is extracted from the research work of Iravatham Mahadevan and Sundar. (168) (169)



The nearby seal (fig-171) shows Pithru and the goddess Kali, followed by the 'Dvi- Kavu' symbol. This seal inscription is one of the best examples, indicating that an animal was sacrificed for Pithrus and god.

Figure 172: Example for 'Dvi-Kavu.'

Chapter -34

Number three specifies 'Many gods' and also 'Dangerous gods.'



Even though the number three looks very simple, I had great difficulty understanding the meaning of the number three. The standard regular meaning of 'Numeral number three' did not fit in many situations while reading the Indus seal inscriptions. Finally, the meaning became loud and clear after finding the close affinity between Egyptian Hieroglyphics and Indus script.

In Egyptian hieroglyphics, the number three does not merely stand for 'Numeral number three' alone; it also stands for the additional meaning of 'many gods'. Number three also stands for the word 'Dangerous gods'. After understanding the Egyptian hieroglyphic idea, the meaning of 'number three' in the Indus script also became apparent; the purpose is the same as in Egyptian hieroglyphics.

This correlation shows that the Indus script was fundamentally developed by Egyptian priests and scribes, with later-day modifications by Sumerian priests and Vedic priests. Thus, the influence of three great civilisations can be seen in the Indus script. Indus Valley civilisation was a composite culture, not merely a single culture.



The seal beside is a typical example of the confusing nature of 'number three'. Number three appears twice in a sequence without any other indication. What could be the meaning? The 'first three' can be read as 'dangerous gods'. What could be the meaning of the second 'number three'? Only the Egyptian hieroglyphic explanation of 'many gods' explains the situation. It can be understood that the 'Honeycomb' ritual and offering were made to many gods and dangerous gods.

In the seal presented nearby, three stands for three fish, which means three Pithrus. This inscription can be read as 'Karma—for—three—Pithrus'. This symbol has been used as a numeral in this seal. (or) three could indicate dangerous Pithru also.





The inscription in the seal presented nearby can be read as third Astaka. There are three Astaka ceremonies in any given calendar year. Every fourth month, there is an Astaka ritual for Pithrus. This word, 'third Astaka', indicates the last Astaka ritual of the year. Here also, the number three has been used as a numeral. The second possibility is that the number three could indicate the word 'dangerous'; astaka (Rudra) is generally considered a dangerous god. (or) Three also indicates many gods.

Again, the number three is used confusingly in the seal presented nearby (fig 172). It could have indicated 'many gods' or 'dangerous gods'. This 'number three symbol' appears before the 'kali' symbol (two bangles); hence, it can be assumed that the number three indicates the word 'dangerous'.



In the seal presented nearby, the number three has been written differently, two strokes and one stroke down below. Again, Egyptian hieroglyphs come to explain this symbol. In hieroglyphics, this symbol means 'dangerous gods'. The bangle symbol next to it clears the situation. It should be read as 'dangerous goddess Kali'.

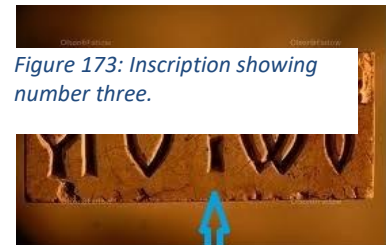


Figure 173: Inscription showing number three.

The god too dangerous to be written

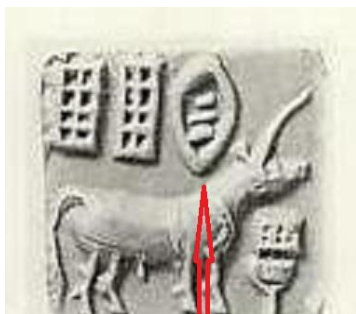


Figure 174: Inscription showing 'dangerous' symbol.'

In the seal inscription shown beside (fig-173), three horizontal lines are drawn within an oval-shaped circle. Again, Egyptian hieroglyphics come to the rescue here. If three lines are drawn horizontally, it means, 'Too dangerous' to mention. Refer to Gardiner's Egyptian hieroglyphic list for more information. It is necessary to note various signs at this stage, which means, 'Too dangerous to be written'. Details are taken out of Gardiner's sign list and tabulated as given below:




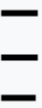


Detail of sign/symbol	Gardiner's hieroglyphic list reference number	Meaning of the glyph
	Z-2	Plural, majority, collective concept.
	Z -2A	It can be used as a replacement for signs perceived as dangerous to be written.
	Z -2C	Nothing is mentioned in the Wikipedia list but falls under the same category – too dangerous.
	Z -3A	Nothing is mentioned in the Wikipedia list but falls under the same category – too dangerous.
	Z-3B	Nothing is mentioned in the Wikipedia list but falls under the same category – too dangerous.
	Z -4	It can be used to replace signs perceived as dangerous to be written.


Table 10: The list of signs and meanings is taken out of Wikipedia.

The above table gives a general idea about various signs which are too dangerous to mention. The overall conclusion is that the Indus script follows the Egyptian hieroglyphic way of writing, and the Indus civilisation is highly indebted to Egyptian civilisation in its foundation and progress.

Chapter -35

The 'Pitchfork' symbol indicates the 'offering table.'

Abstract:

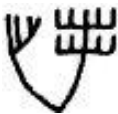
Earlier, I thought the 'pitchfork' []-like symbol could be a weapon. But it turned out that the 'pitchfork' symbol indicates the 'offering table'. A similar hieroglyphic symbol appears in Egyptian civilisation with a similar meaning. This correlation shows that ancient Egyptian hieroglyphic writing influenced Indus script writing.





The above-given 'comb' symbol indicates the offering table in a vertical position. I have written a separate article for this symbol. Read the following article for more information. 'The comb symbol indicates the word offering.'





The above-given symbol shows a tail to the 'offering table'. Generally, tails are characteristics of the gods. This tail creates confusion. It needs to be verified. But this offering table with a tail appears in very few seal inscriptions. The frequency is less than ten. Hence, Sundar has ignored this symbol in their listing. (223) Upon further analysis, the idea is clarified. It looks like it is not a tail but the 'hand' of the 'KA' symbol, which has been merged. The following logo explains the idea very well.







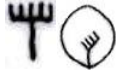
The above-given logo better explains the idea. This ligature shows that two logos have been merged.  KA symbol has been combined with  the 'offering' symbol. This composite logo stands for the meaning 'offering to KA'. The 'KA' is the dead man's soul as a bird, as per the Egyptian idea. The people of the Indus Valley civilisation followed the same idea.

Statistical analysis of this offering symbol

First, I must acknowledge that the statistical data discussed in this article is extracted from Sundar's research paper. Their research work is of much importance to me. Details are as follows:


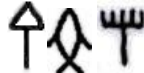



Logo	meaning	Frequency of occurrence of logo
	Single offering	132
	Double offering	38
	total	170

The above-given data shows that this offering table logo appeared 170 times in the Indus inscription data as per Mahadevan and Sundar. (223) (168) This frequency is relatively high and significant. This high frequency indicates it is a commonly used word, confirmed by the following analysis table.

Logo-pair	meaning	frequency
	Offering to Pithru	76
	Offering to Ningishzida the psychopomp	40
	Karkida -offering	22
	Offering to 'KA' -Kau (Sacrifice)	20
	Growing embryo / Mother goddess offering	15

The analysis table explains that all the above-given logo pairs yield meaningful interpretations. However, the 'symbols pair' analysis does not give a complete picture of the situation; only triplets symbol analysis offers complete details about the symbols involved. In the following table, the triplet symbols analysis is given.

The frequency of triplets with offering table combination

Triplet of logos	Reading	frequency
	Offering to Ningishzida (psychopomp) -Kavu	36
	Offering to Pithru on the Ashtami (eighth) day (Day of Rudra)	21
	Karkida month ceremony offering to Pithru	20
	Mother goddess offering to Pithru	15
	Offering to Pithru and Yama/Varuna/Osiris, the chair logo indicates 'Yama' or Varuna.	13

The analysis of triplets yields meaningful results. The Majority of the offerings were oriented towards Ningishzida (36 times), and the second common offering was for Pithrus (fish logo- 21 times). This result confirms my theory that Indus Valley excavation sites were necropolises, and ancestor (Pithru) worship was carried out in those places. Another finding is that the offering was also carried out to Ningishzida [𑀭] and Yama [𑀲]. The chair symbol identifies Yama. The fourth day of the fortnight of a calendar month is assigned to Yama. Read my article under the heading, "Indus script numerals indicate various gods as per calendar days", for more information on gods assigned to various days of a calendar month. (227)

Chapter -36

Plummet is a kind of amulet.

Abstract:

I have already said that many of the Indus symbols resemble Egyptian hieroglyphs, and there is a close connection between these two writing systems. The Egyptian priests and scribes likely arrived from 2500 BC to 2000 BC, which resulted in a high level of civilisation in this Indus region. Sumerian priests and Vedic priests likely followed them. The Indus symbols show a composite culture of all these great civilisations, and the Indus civilisation was an amalgamated culture 3500 years back. The above-given plummet symbol is another example of Egyptian influence. This kind of plummet amulet was inserted in mummy wrappings. Egyptians believed such a plummet amulet would bring 'balance' in their next life.

Variants of the Plummet symbol



The above picture shows variants of the Plummet symbol, as

per Mahadevan. (168)

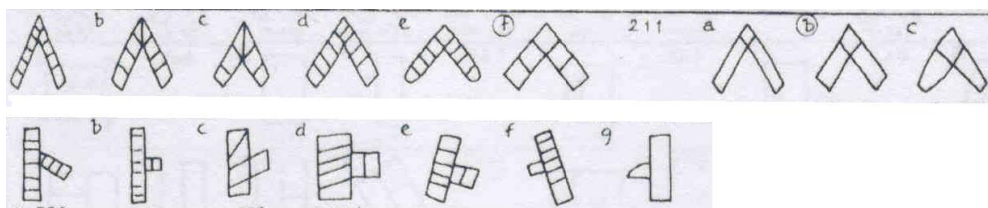


Figure 175 Variants of the plummet symbol.

The above picture (Figure 174) shows variants of the plummet symbol. These logos are taken from Asko Parpola's book. (292) The seal presented beside (Figure 175) shows the plummet symbol. The inscription reads 'Plummet Kavv', a sacrifice made on the occasion of inserting a plummet amulet in the body linen wrappings of a mummy.



Figure 176 seal showing plummet symbol

Isabel Stunkel of the Metropolitan Museum, New York, says an amulet is an object believed to have specific magical properties. The primary function of a charm is magically bestowing that magical power on its owner. This magical power was obtained by combining several aspects, such as the amulet's shape, decoration, inscription, colour, material, and words spoken over the piece or acts performed with it.

Amulets/charms were usually worn or placed on the body to transfer their powers directly to the owner. Often, amulets were pierced or provided with a loop, which allowed their use as pendants on a necklace. (314)

When used for the dead, they were placed on the mummy or in between the mummy's bandages. At the same time, the amulets are often small, ranging from two to six centimetres. (314) Ancient Egyptians manufactured amulets in the shape of a plumb bob or plummet. They included these plummet amulets in the mummification process because they believed it **would bring balance to their next life.** (315) (316)

Statistical analysis

s.no	symbol	Frequency of occurrence
1		35
2		20
3		15
4		14

The above table shows the frequency of the plummet symbol based on data from Mahadevan and Sundar's research papers. (168) (223) The frequency of these symbols is relatively high; hence, it can be assumed that it was one of the vital rituals during the mummification process. It might have indicated some god, but Egyptologists have not identified any specific god for this symbol.

	23
	17

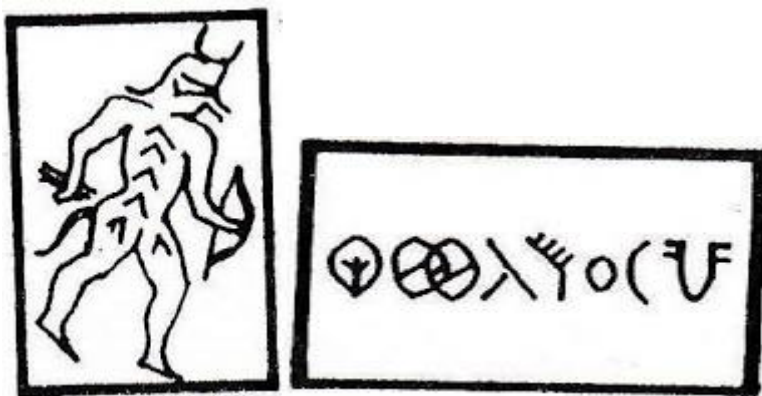
This symbol pair '**Plummet Kavu**' occurs 40 times. This frequency is relatively high. The meaning of this symbol pair is that animal sacrifice was carried out during the ritual of inserting the plummets in the linen bandages of the mummy. Mummification was quite a long process, and it would take 40 days for the mummy to dry up; after that, the mummies were wrapped with cotton bandages. It is logical to sacrifice a bull in such a situation because everybody needs some sustenance and nourishment during this 40-day mourning period. The sacrifice of a bull could have sustained both mourners and the priests.

Chapter -37

“Rudra” was the most important God of the Indus Valley Civilisation.

Abstract

Earlier, I had given the name ‘Karkinos’ (Greek name) to the god who carried the bow and arrow. Now, the time has come to correct this name as ‘Rudra’. After due verifications, I am reasonably convinced that this God is Rudra, a Rig Vedic god and a precursor to later day ‘Shiva’.

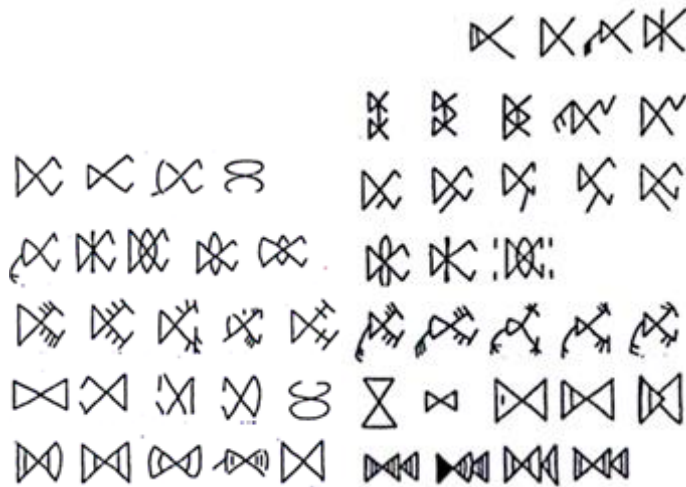


Reference and acknowledgements to Asko Parpola, Page No 234, Deciphering the Indus Script (Book). (317)

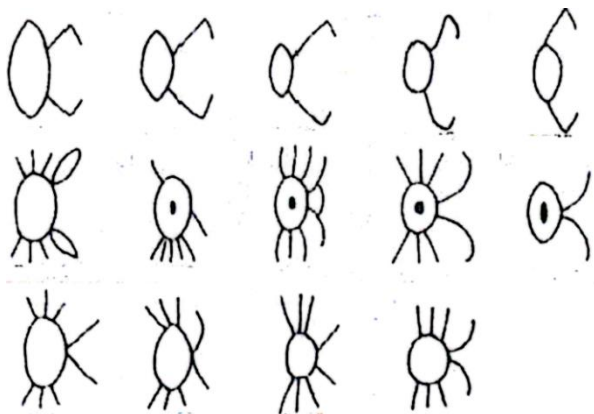
The above pictures show a male figure of a hunting god engraved on a copper tablet found in Mohenjo Daro. Asko Parpola explains that this figure could be the image of the hunter-god Rudra. The backside of the same plate contains an inscription, which could be the god's name.

Earlier, I read the inscriptions syllabically (giving sound to symbols). Still, no specific name of God appeared in the Dravidian or the Aryan languages. Iravatham Mahadevan observed that Indus inscriptions are written in an 'Ideogrammic way' (Idea). (318) I applied the same 'Ideogrammic' principle to Indus symbols, and a proper meaningful interpretation emerged to the name of this God.

The crab symbol could indicate-' Rudra.'

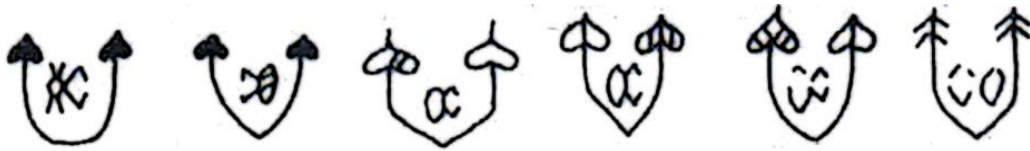


The above symbols mean the crab, the crab constellation. Asko Parpola has named the god 'Grahaka', the other name for Rudra. (167) My opinion is also on the same line; the crab symbol indicates the god Rudra. However, there is a possibility that the IVC people could have called this god 'Karkinos' because the word 'karkida' month is still being used in India. (319)



Symbols courtesy – Asko Parpola (317)

The picture above shows the crab logo variants; wherever these symbols appear, they should be read as 'god Karkinos/ Rudra' or 'month of Karkida.'



Symbols courtesy – Asko Parpola (317)

This god, Karkinos/ Rudra, lives in the Pipal tree. The Pipal tree symbol indicates the tree in which Rudra typically resides. In South India, he is called ‘Muneeswaran’. For more information, refer to the article, ‘Three different tree gods of IVC’. (320)



Symbols courtesy – Asko Parpola (317)

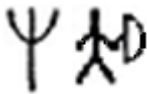
The above-given crab symbol variants also indicate the ‘god Rudra’. All these variants show that God Rudra was the most popular God of IVC.

The Karkida symbol also indicates the ‘Karkida month.’

The new moon day in the month of **Karkidakom** (July-August) is the time for the ‘**Karkidaka Vavu**’ ceremony in Kerala. This ritual is famous for *Bali* (Sacrifice/paying homage) to the departed soul of ancestors. It is believed that the souls will attain salvation if *Bali* is performed on this day.

Therefore, Karkidaka Vavu became famous for performing *Bali* to ancestors. Thousands of people throng on the riverbanks and beaches to offer holy prayers and *Bali* for the departed souls of their fathers. In North Kerala, it is believed that the dead souls will visit the homes on the day of Karkidaka Vavu.

The bow and arrow symbol indicates ‘God Rudra.’



God Rudra has been depicted as carrying a bow. The branch symbol stands for the word “sastha”, meaning “god”. It is a composite symbol, and both these symbols should be read together as ‘Rudra Sastha’. Rudra is called ‘the archer’ (Sanskrit: Śarva) (321), and the arrow is an essential attribute of Rudra. (322) The word is derived from the Sanskrit root **śarv-** which means ‘to injure’ or ‘to kill’. (321) **Dhanvin** (‘bowman’) and **Bāṇahasta** (‘archer’, literally ‘armed with a hand-full of arrows’) also refer to archery. (323) (324) (325)

Rudra was a relatively minor Vedic god and one of the names of Siva, a major god of later Hinduism. Siva is considered to have evolved from Rudra, and the two share a fierce, unpredictable, destructive nature. In the Vedas, Rudra is known as the divine archer. He shoots arrows of death and disease and has to be implored not to slay or injure in his wrath.

(326) The most critical role of rudra is disease and death, and his arrow causes them; because of that, he was the most feared god of the Rig Vedic period.

Along with the above-given symbols, one other symbol indicates 'God Rudra'. That symbol is as given below:



The crab within the pipal tree specifies 'god Karkinos/ Rudra'. Analysis and discussion about these symbols are given in the following paragraphs.



Figure 177: seal showing Rudra with arrow.

The seal presented nearby (fig-176) shows the God Rudra with a bow. Next to him is the 'branch symbol', which indicates the word "**sastha**(God)".

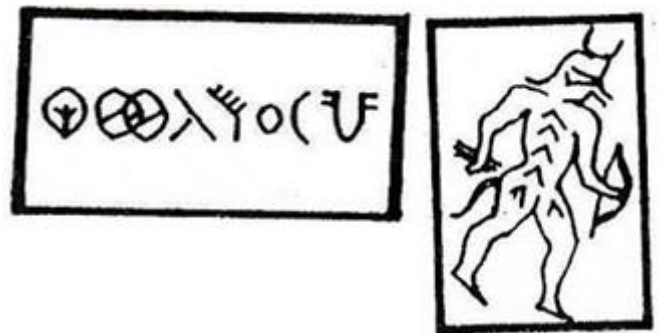







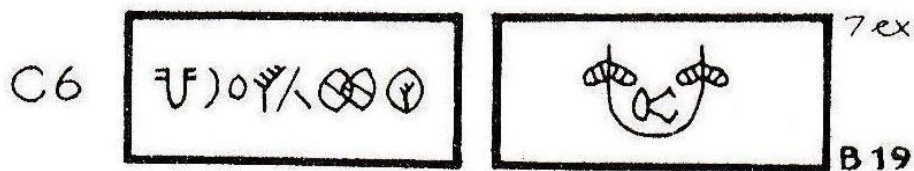


Figure 178: Seal showing the name 'Karkida Sastha.'



1	2	3	4	5	6	7
						
Germinating seed --- seedling	Two Bangles	Crab constellation symbol	Branch symbol	Embryo/ Or Mother goddess	Kedaga symbol means protection	Bull's head - Symbol of sacrifice
BijaGkura		Karkida	Zakha (Branch) Zakhastha – means God living in a branch	embryo	Kedaga	Sacrifice

The embryo in the womb	Protection/ (or) Maybe indicating mother goddess	Karkida Sastha. (Column 3&4 should be read together	Zakhastha is transformed into 'Sastha.'	Embryo/ Or Mother goddess	Protection	Sacrifice
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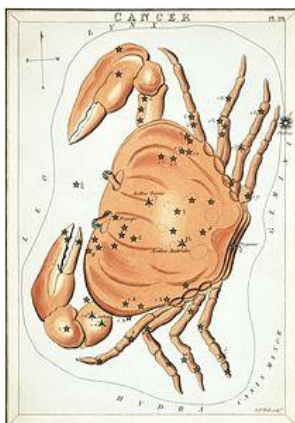
The copper tablet has Rudra's name on one side and the symbol of Rudra on the other side (i.e., crab within the Pipal tree).

Pictures reference and courtesy – the book of Asko Parpola (Page-no. 112)

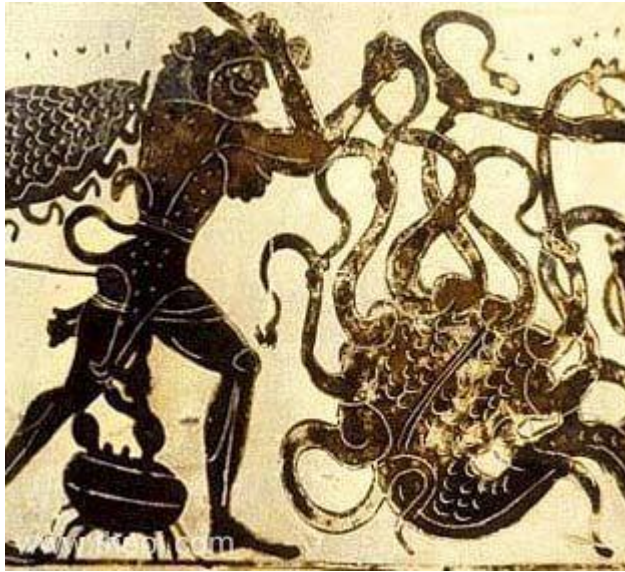
The above-given seal inscription appears on one side of the seal, and the reverse side shows a crab within a tree []. The seal inscription can be read as indicating God Rudra; this symbol  also should be construed as suggesting God Rudra.

The crab constellation means death and passage to the underworld.

The modern symbol for Cancer represents the pincers of a crab. Still, Cancer has been portrayed as many types of creatures, usually those living in the water and always those with an exoskeleton. (327)



The Egyptian records of about 2000 BC described it as Scarabaeus (Scarab), the **sacred emblem of immortality**. In Babylonia, the constellation was known as MUL.AL.LUL. This name refers to both a crab and a snapping turtle. On boundary stones, the image of a turtle or tortoise appears quite regularly. There also seems to be a strong connection between the Babylonian constellation and **ideas of death and a passage to the underworld**, which may be the origin of these ideas in later Greek myths associated with Hercules and the Hydra. (328) In the 12th century, an illustrated astronomical manuscript showed it as a water beetle. Albumasar writes of this sign in *Flowers of Abu Ma'shar*. A Latin translation depicts Cancer as a giant crayfish, the constellation's name in most Germanic languages. (329) Jakob Bartsch and Stanislaus Lubienitzki, in the 17th century, described it as a lobster (327).



Karkinos (Crab) pinches Hercules' foot.

Picture courtesy -Wikipedia (327)

Battle of Karkinos and Hercules:

The second labour assigned to Herakles was the killing of the Lernaian Hydra. The beast was nurtured in Lerna and lived in the marshes. Herakles attacked the Hydra, and she hung on to him by wrapping herself around one of his feet; he was unable to kill the monster by striking her with his club, for as soon as one head was pounded off, two others would grow in its place. Then, a giant crab came along to help the Hydra and bit Herakles on foot. For this, he killed the crab. The goddess Juno (Hera) placed the crab among the stars for the service rendered by the crab. (330)

Scriptures of Delphi (319)

According to the Scriptures of Delphi, a giant crab named Crios guarded the sea nymphs in Poseidon's (Greek mythology) kingdom. He was enormous and robust, and Poseidon had blessed him with immortality. When the god/monster Typhon (Greek mythology) terrorised the gods of Olympus, Poseidon and other gods went into hiding. He ordered Crios to protect the sea nymphs, who were considered Poseidon's daughters. The crab took his role as protector seriously and wouldn't let any sea nymphs outside his reach. After a while, some sea nymphs became restless and escaped into the open sea. (319)

Crios could not chase them as he was charged with protecting the other sea nymphs, so he enlisted the help of the giant squid, Vamari. Little did he know that Vamari (whose name translates to "Vampire Squid") had ill intentions, and when he caught up to the sea nymphs, he devoured them. When Vamari returned to Crios, he told the crab that he could not find any of the missing sea nymphs despite a valiant effort. Crios knew that he was lying and attacked him. They battled for hours until the crab finally won. But he had sustained such severe injuries that he was crippled from that time forward. Since he was immortal, though, he could not die but had to live in pain.

When Poseidon returned, he saw the crab's bravery and relieved him of his suffering, but not his immortality, by placing him in the sky as the constellation Cancer.

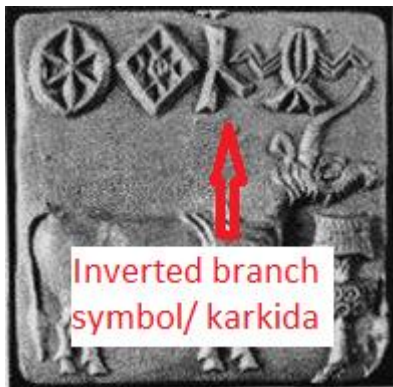
(319) The relevance of citing the above mythology is that this is the only mythological story where the crab is given due importance. It is relevant to note that Crab (Karkinos) was the most important God of the Indus Valley civilisation. How can this fact be correlated with other civilisations? There are two similar ideas available. One is the 'scarab' beetle of Egyptian culture, and the second is the above-said 'Crios' story of Poseidon. These stories indicate that the IVC was heavily influenced by the Egyptian civilisation (or) the sea-based culture of Greece, where Poseidon was one of the principal gods.

The third possibility is that this god, Karkinos, might have come from Babylonians who were contemporaries to the Egyptians of the 'Scarab story' (around 2000 BC). There is a strong connection between the Babylonian constellation, ideas of death, and a passage to the underworld. This Babylonian idea might have percolated into the Indus Valley Civilisation (circa 2000 BC).

Inverted fork - symbol indicates 'God Karkinos.'

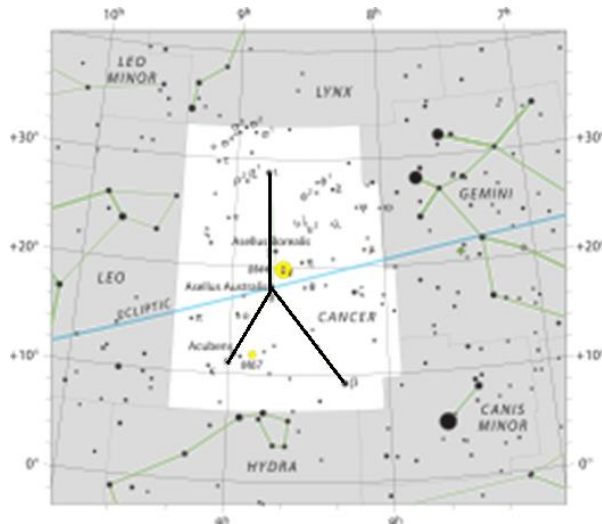


This inverted fork –symbol indicates the crab star constellation. The modern symbol for Cancer represents the pincers of a crab. Still, Cancer has been portrayed as many types of creatures, usually those living in the water and always those with an exoskeleton. (327)



Picture courtesy – Sue Sullivan (274)





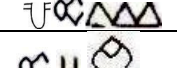
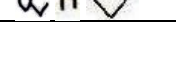
The second symbol (Right to the left) looks like an inverted branch symbol. My opinion is that this symbol looks like the crab constellation. It probably meant the 'god Karkinos'. This inverted branch symbol correctly corresponds to the crab constellation pictures. The sky map showing the crab constellation has been reproduced below for verification. Further, the crab symbol also meant immortality, which corresponds well with the death and rebirth theory, which is the constant theme of Indus seal inscriptions. Most Indus seals contain the crab symbol and this crab constellation symbol.






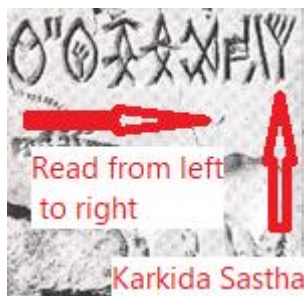
Sky map showing ‘crab constellation’: Note that the crab constellation looks like an inverted branch. One important finding is that even though these symbols [Λ and ✕] indicate the word ‘karkida’, it is surprising to see that the clefted branch symbol [Λ] indicates ‘karkida sastha’. In contrast, the crab symbol [✕] indicates the month of karkida. See the data analysis in the following table.



Symbol pair	frequency	meaning	
☞☞	40	Karkida -kavu	
☞Λ	30	Karkida sastha	This pairing is correct
☞✕	29	Karkida kavu	
☞✕	23	Karkida yajna	
☞✕	22	Karkida offering	
☞✕	22	Karkida kavu	
☞☞	16	Karkida pithru	
☞Λ	16	Karkida sastha kavu	This pairing is not correct; the triplet symbols should be considered
☞☞☞	14	Kur -karkida	
☞Λ	13	Sastha -pithru	This pairing is not correct
☞Λ	10	Sastha – gatekeeper	This pairing is not correct

Please note that in the above table, the [Λ] symbol pairs with the sastha symbol [☞] 30 times. This pairing of ‘karkida sastha’ is correct. However, the other pairing with the sastha symbol is not accurate. In such cases, the triplet symbols frequency table should be analysed to bring out the correct meaning. The triplet symbol frequency table is given below:



triplet	freq	meaning	
	20	Karkida offering pithru	
	17	Bangles-karkida sastha	This pairing of the sastha symbol is correct.
	12	Sa-symbol – kur -karkida	
	10	Karkida sastha -vulva symbol	This pairing of the sastha symbol is correct
	10	Kur karkida kavu	
	10	Smasnacana yajna karkida	

Please note that the sastha symbol is paired only with the karkida god symbol. The other karkida month symbol is paired with the ‘offering’ and ‘kur’ symbols. This specific character of the sastha symbol shows that IVC priests had a high degree of distinguishment between these two symbols. The conclusion is that [] the clefted stick symbol specifically means ‘karkida -sastha’. The crab symbol  specifically indicates ‘karkida month’. It is satisfactory to note that the cleft symbol [] tallies with the sky map of the crab constellation, and it always indicates the ‘karkida god’, not the karkida month.



The seal inscription beside it shows the crab constellation symbol [] along with the branch symbol . These two symbols should be read together as ‘**Karkida Sastha**’, thereby ‘Karkinos god’.

The arrow symbol indicates the word ‘Astaka.’

In addition to the above, the arrow symbol [] is the most frequently used symbol for the word ‘Astaka’. It is the symbol of God Karkinos/Rudra, which indicates the 8th day of the month, the favourite day of Karkinos/Rudra. Read my article, ‘Indus script numerals represent various gods as per calendar days’, for more information on this issue. (227) Both these points make it clear that this  arrow/spear symbol is the most appropriate symbol for the word ‘Astaka’.

Another notable point is that even though the arrow symbol indicates the god Rudra, the arrow symbol exclusively means the eighth day of the month.

Wikipedia explains the personality of Rudra in the following way:

Rudra is a Rigvedic deity associated with the hunt. (331) One translation of the name is “the roarer”. (332) (333) (334) In the Rigveda, Rudra has been praised as the “mightiest of the mighty”. (335) Rudra is the personification of ‘terror’. Depending on the situation, Rudra can be the most severe roarer/howler or the most frightening one, depending upon the situation. (323)

The Wikipedia article does not give much importance to Rudra's role in causing the disease and death by his arrows; other articles in Encyclopaedia Britannica and the New World Encyclopaedia highlight this aspect. (336) (326) The conclusion is that Rudra was the most feared god because of the disease and death he caused.

Etymology

The etymology of the theonym Rudra is somewhat uncertain. (337) It is usually derived from the Proto-Indo-European (PIE) root *rud-* (related to English 'rude'), which means 'to cry, howl'. (337) (322) The name Rudra may thus be translated as 'the roarer'. (332) An alternative etymology suggested by Prof. Pischel interprets Rudra as the 'red one', the 'brilliant one', possibly derived from a lost root *rud-*, red or 'ruddy'. Rudra is called 'the archer' (Sanskrit: *Śarva*) (321), and the arrow is an essential attribute of Rudra. (334) (322) The word is derived from the Sanskrit root *śarv-* which means 'to injure' or 'to kill'. (321) *Dhanvin* ('bowman') and *Bāṇahasta* ('archer', literally 'armed with a hand-full of arrows') also refer to archery. (324) (325)

The word Rudra can simply mean 'the number eleven' in other contexts. (321) This point is significant because I have already said various gods of Indus civilisation were simply mentioned as days of a calendar fortnight. 'Astaka' means 'eighth day', the day of Rudra. Similarly, the eleventh day of the calendar also belongs to 'Rudra'. See my article under the heading, 'Indus numerals represent various gods as per calendar days for more information. (227)

Chapter -38

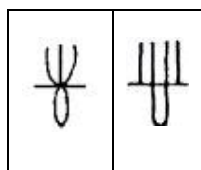
Sa – symbol means protection

Abstract

The 'Sa' symbol meant protection in ancient Egypt and was associated with the goddess Taweret; it was a protective symbol. Taweret was associated with childbirth and facilitating the rebirth of a soul. One Indus script symbol is similar to this 'Sa' symbol in form and meaning. Details are given below.



The above given Sa- symbol of ancient Egypt is an ideogram conveying the idea of protection.



The above-given ideograms represent the 'Sa' symbols of Egypt. However, the Indus priests adopted the same.

Sa - symbol

The 'Sa symbol' was a protective symbol favoured by pregnant women and mothers to shield their young children against evil. It was often depicted with images of the **Bes**, the dwarf god, the protector god and **Taweret**, the ancient Egyptian hippopotamus goddess and a favourite deity of the common folk in ancient Egypt. The Sa symbol meant "protection of young life" and was often used as an amulet or good luck charm. (228)

The appearance of the Sa symbol



Various ideas have been offered as to the origin and appearance of the 'Sa' sign. Some thought it represented a rolled-up herdsman's shelter or the papyrus lifebuoy used by the Nile's boatmen. The hieroglyph appears in two forms. In the Old Kingdom, the lower section of the hieroglyph was undivided, while in the Middle Kingdom, it was usually separated. (229)


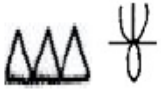
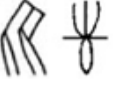

The meaning of Sa symbol

The 'Sa' hieroglyph was a visual representation of the concept of "protection." Amulets with Sa-symbol were often used to render their protective powers over the owner. The 'Sa' was often used in compositions featuring other hieroglyphs such as the ankh and djed signs. It was also used on magic wands or batons during the Middle Kingdom. The 'Sa' was also associated with various deities such as *Bes*, *Taweret* and the lion when emphasising their protective duties and natures. (229)



Figure 179: Sa-symbol

The seal inscription in Figure 178 shows the 'Sa' symbol. According to Mahadevan and Sundar, [] this 'Sa' symbol occurs 54 times in Indus seal inscriptions, and the variant [] appears 11 times. The high frequency of 54 times shows the importance of this 'Sa' symbol and ritual.

Symbol	Frequency of occurrence
 (total frequency)	54 times
 (pair)	16 times
 (Pair)	11 times
 (symbols Triplet)	12 times

The above-given data shows that this 'Sa' symbol occurs in combination with the Taweret demon goddess symbol eleven times. This combination gives an idea, and this protection symbol was used to ward off evil forces. In addition, the 'Sa' symbol appears along with the 'Kur' symbol sixteen times. This combination gives the idea the protection of the Taweret was necessary for the soul in the 'Kur' (the nether world). The above data is obtained from the work of Mahadevan and Sundar. (168) (223)

Similarly, other symbol pair combinations further substantiate the idea of warding off evil forces. This sa symbol occurs with the 'God Rudra' and 'Kur' signs.

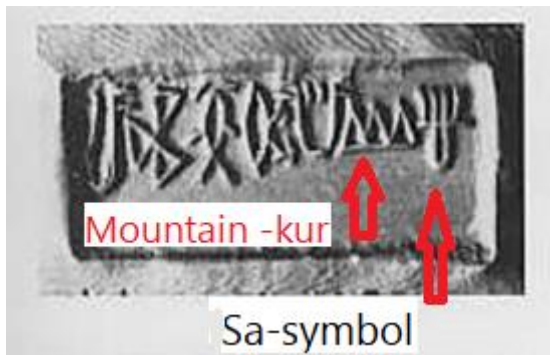


Figure 180: Sa symbol with 'Kur'

The seal inscription beside (figure -179) shows the Sa- kur symbol combination. Mountain (Kur) means netherworld, a dangerous place; hence, the use of 'Sa' to ward off the evil forces of the underworld is logical here.

The seal inscription nearby (fig-180) shows the 'Sa' symbol followed by the Rudra (God) symbol. Rudra is the god who causes disease and death with his arrows. Naturally, the Indus people tried to ward off Rudra using the 'Sa' protection symbol. However, the frequency of this combination is very low.

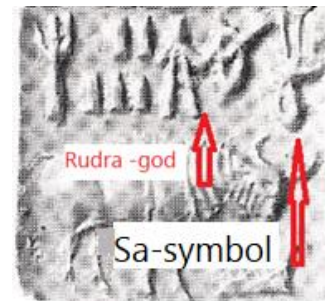


Figure 181: Sa symbol with god Rudra

Chapter-39

The sixth day belongs to God Shashti

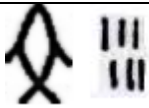
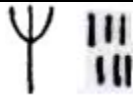
Abstract

The sixth day of the calendar is associated with God Shashti. It is a female god in Bengal and eastern India, whereas it is a male god in south India. Most probably, Shashti was an evil god in the Indus Valley civilisation.

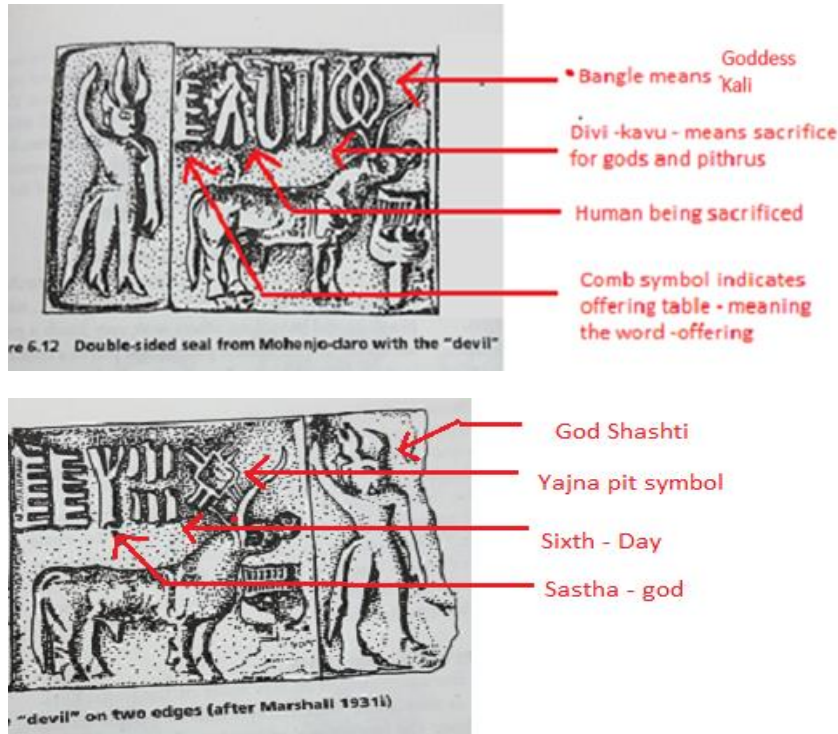
Shashti (literally "sixth") is a Hindu goddess venerated in Nepal and India as the benefactor and protector of children. She is also the deity of vegetation and reproduction and is believed to bestow children and assist during childbirth. She is often pictured as a motherly figure, riding a cat and nursing infants. She is symbolically represented in various forms, including an earthenware pitcher, a banyan tree or a red stone beneath a tree. Outdoor spaces termed 'shashthitala' are also consecrated for her worship. The worship of Shashthi is prescribed to occur on the sixth day of each lunar month of the Hindu calendar and the sixth day after a child's birth. Barren women desiring to conceive and mothers seeking to protect their children will worship Shashthi and request her blessings. She is especially venerated in eastern India.

Most scholars believe that Shashthi's roots can be traced to Hindu folk traditions. References to this goddess appear in Hindu scriptures as early as the 8th and 9th century BCE, in which she is associated with children and the Hindu war god Skanda. Early references consider her a foster mother of Skanda, but in later texts, she is identified with Skanda's consort, Devasena. In some early texts, Shashthi appears as an attendant of Skanda. She causes diseases in the mother and child and thus needs to be propitiated on the sixth day after childbirth. However, this malignant goddess has become a benevolent saviour and bestower of children.

The table below shows the frequency of occurrence of the symbol of number six. This data is extracted from Sundar's research paper. (169) Number six appears in association with the fish symbol and the **Sastha (God)** symbol. The '**sixth-day god**' (**Shashti**) is a meaningful association, whereas the sixth-day '**Pithru**' (**ancestor**) is not meaningful.

Symbols combination	frequency	God associated with the calendar day
	16	Generally, the sixth day is related to the goddess Shashti. In this combination, the sixth day is associated with the fish symbol (Pithrus)/ (Ancestors). Even though the Pithru symbol is associated with the sixth day here, it may not be a correct combination. The association of the fish symbol with the adjoining symbol has to be studied.
	10	The sixth day is associated with the 'Sastha' (God) symbol. No specific god is mentioned, but in all probability, it was God Shashti.






It is unclear whether the god Shashti is a female or male god. In modern-day Bengal and Orissa, the god of the sixth day is associated with a female goddess, whereas in south India, it is a male god, **skanda/Muruga**. The picture of Shashti shown in the Indus seal does not clear the issue. The god's sex is not specified; most probably, it looks like a male god. (See the seal pictures below)



The above pictures are extracted from the book of Asko Parpola. (338) It is a double-sided seal in which the name of the goddess Kali is written on one side and the god **Shashti** on the other as **sixth-day sastha (god)**.



Another seal shows the god Shasti. The inscription reads as follows:

Yajna  performed for the sixth day [] sastha  (For shasti)- double offering  .

Chapter -40

'Smasana-cayana' altar (Vedic burial ritual) in Indus Valley Civilisation.



Figure 182: Evidence of 'Smasana-cayana' ritual

Picture courtesy (149)

The above picture shows the remnant of the 'Vedic Yajna' ritual, as per the observation of T.S. Subramanian. The article is published in the front-line magazine. The discovery and excavation of a new site near Binjor village, Rajasthan, has yielded vital clues about the evolution and continuity of the mature and late phases of the Harappan civilisation. A.K. Pandey, Deputy Director of ASI, oversees the excavation site. (149)

The site is in Binjor village, in Sri Ganganagar district, Rajasthan. It is just 7 km from the India-Pakistan border as the crow flies. The archaeologists and the students are excavating a big mound in the alluvial plains of the Ghaggar River. Ghaggar is the modern name given to the Saraswati River. Successive floor levels are made of mud bricks, especially in the site's industrial area. Pandey says, "It shows that whenever the original floor in which the Harappans were working got damaged, they built another floor over it. The excavators found a lot of ash, charcoal, bones, pottery and artefacts. There are temporary drains in some trenches. (149)

Pandey observes that the trenches have thrown up remnants of ovens, hearths and furnaces, with white ash and soot embedded in the soil, testifying to the industrial activity of making beads at the site. Hearths were found both inside and outside the Harappan houses. Pandey explained: During winter, Harappans cooked inside their homes, but in summer, they cooked outside. One trench revealed a deep silo lined with mud to store grains. (149)

I doubt Pandey's explanation of that industrial activity was carried out in this place. In my opinion, it was a funeral ceremony site where many sacrifices were carried out, as indicated by the bones and ash. The various cooking hearths indicate the different Vedic altars used in a single Vedic

ceremony. Two successive floor levels made of bricks indicate two different Vedic Yajnas on the same spot. The first Yajna could be the Agnicayana ritual followed by Smasana-cayana.

The fire altar shows a yasti (a shaft) in the middle. “The yasti indicates that rituals were performed at the altar”. The yasti here is an octagonal, burnt brick. Although bones were found in the upper level of the deposits in this trench, it could not be ascertained whether they were sacrificial bones. The ASI team traced mud and ash layers at the lower level in the trench and also found a bead inside the fire altar. Pandey said fire altars had been found in Kalibangan and Rakhigarhi, and the yastis were octagonal or cylindrical bricks. There were “signatures” indicating that worship of some kind had taken place at the fire altar here. (149)

Fortunately, the Indian Archaeologists have identified the structure in Figure 181 as a Vedic ritual pit. Generally, they are fond of calling all structures as grain storage pits. T.S. Subramanian, special correspondent of Frontline magazine, also states that “Worship of some kind took place at the fire altar here”. Now, we must identify the kind of ‘worship’ that took place at this archaeological excavation site.

The answer to this question is available in the book of **Tull, H. W. (1990). The Vedic origins of karma: Cosmos as a man in ancient Indian myth and ritual. (339)**

The extracts of the book are given below:

The Agnicayana ritual lasts a whole year; the first phase is the construction of the ‘Great Bird Altar’. (340). The next phase of the ritual is the construction of a “Domestic hearth” (Garhapatya), which represents a reconstructed version of one of the hearths (Ahavaniya, Dakshinagni, Garhapatya) used in all the Vedic Srauta rites. (341) The construction of this hearth is again likened to a birth process. Here, the womb is said to be the earth, and the embryo inside the womb is identified as having both the shape of a man and the form of a bird, which is the shape of the completed fire altar. (341)

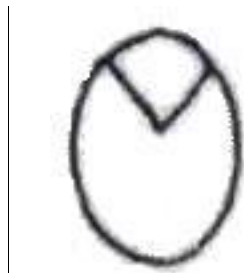


Figure 183: Indus symbol in the shape of 'embryo'



Figure 184: The embryo symbol in the Indus seal

Now, compare this above-given embryo symbol (figure 182) with the 'Vedic fire altar' shown in Figure 183; it exactly tallies. This similarity indicates that the embryo symbol indicates the 'Smasana-cayana' Vedic ritual. I have been saying for a long time that all the Indus seals are related to death rituals. The findings in this excavated site substantiate my idea of the necropolis theory (2)



Figure 185: Modified embryo symbol in a diamond shape



Figure 186: A Diamond shaped embryo in Indus inscriptions

The above-given figures 184 & 185 indicate the modified embryo symbol; this symbol is in a 'diamond' shape instead of an 'embryo' shape. It should be construed that both signs point to the same Vedic ceremony. The Garhapatya thus represents the earthly foundation of man and the fire altar, both of which will be (ritually) born during the Agnicayana performance. The Garhapatya yajna pit is made in a circular shape to express this connection. The diameter of the circle is made to the same measure as a man or the distance between a man's outstretched arm (Vyamamatra), and its shape symbolises the roundness of both the womb and the earth. (341)



Figure 187: The Chakra symbol indicates 'Garhapatya Yajna'



Figure 188: Gold man figure in Agnicayana ritual

Picture courtesy: e-book of Rekha Rao; Symbolography in Indus seals. (184)

W.H.Tull states that the next step of this ritual is that the sacrificer emits his real semen, and the semen is placed next to the gold man. The statement of W.H.Tull is supported by Reka's comments in her book. (184) Rekha, in her e-book, has produced the above-given figure-187, which shows an effigy made of gold placed inside the Agnicayana Vedic altar. She had taken this figure from the website Athirathram.org. Please also note that the semen of the sacrificer is placed near the gold man. This statement is substantiated by the circle of gold dots near the 'Gold Man'. (342)

Along with the offering spoon (Vedic ritual ladle), the priest places two bricks inside the altar, which are said to be the Sacrificer's testicle. Please note that two bricks are inside the yajna kund (figure 181), called Yastis by T.S. Subramanian. Whatever new existence the construction of the fire altar sacrifice leads to, with his offering spoon (ladle) and testicles, he can continue his usual activities, such as performing the Vedic rites and procreating. (341)



Figure 189: Perforated clay plates

Picture courtesy - (149)

W.H.Tull states that on top of the Gold man (effigy), the sacrificer places the naturally perforated bricks. (Svayamatrnnna). (341) No perforated bricks were found in the

excavated Vedic altar. Instead of the bricks, perforated clay plates were found. (Figure 188) The perforations in these three clay plates allow the sacrificer to pass through the otherwise solid altar in his symbolic ascent through the cosmos. The second possibility is that the holes might have been provided for the breathing of the life developing inside the ritual pit because the ritual pit is visualised as a womb.

W.H.Tull states that there will be three bricks in the completed altar. One each placed on the first, third and fifth levels. Please note that one brick (Yasti) is visible in the bottom layer of the altar (Figure 181), and the second brick is also visible on the second level, as said by W.H.Tull. The third brick is lying outside the ritual altar. The bricks indicate the testicles and various organs of the sacrificer. The perforated clay plates are placed over the bricks so that the imaginary life of the sacrificer in the 'Garbha' (embryo) can breathe within the 'Vedic altar'. (341)

In this first layer of the altar, the sacrificer also places a tortoise, where the upper shell represents heaven, and the lower shell represents the earth. The fire pan represents the womb, and the pestle means a penis in the womb. The author describes this shape (the shape of the altar in Figure 181) as of an animal, with certain bricks representing its head, neck, breast, back and hips. Then, finally, the priests declare: "That animal, which is the fire altar, now has a form complete and whole". (341)

The sacrificer next places the heads of the five sacrifice animals: a goat, sheep, cow, horse and man in the Yajna fire. Suppose the sacrificer followed the alternative procedure, the head of a single goat representing all five abovementioned animals. The sacrificer then throws seven gold chips in each head. (341) The archaeological excavation team does not report these sacrificed animal heads because they would have rotten away many centuries ago. The excavation team has not reported the gold man and seven gold chips. However, they reported a valuable bead from the altar, showing that a valuable bead could have been used instead of gold chips.

Perforated clay plates are placed inside the chamber to have breathing space for the life created in this chamber. After this point, the altar's construction continues with the placing of bricks until all five levels are completed. The bird-shaped fire altar represented the Vedic sun-bird, who was occasionally identified with Agni and thus could convey the sacrificer to the heavenly realm. (341) The Vedic sunbird seems to be the equivalent of the Greek mythical bird 'Phoenix'.

The Satapatha Brahmana mentions other shapes for this kind of Vedic sacrifice, such as a bucket, chariot wheel, and heron, for the altar's construction. The Vedic priests disdain the use of these other models.



Figure 190: Materials prepared for the Agnicayana ritual

Picture courtesy (342)

Agnicayana stood at the zenith of the Vedic ritual hierarchy; the one who lived and sacrificed for 100 years would have performed this Agnicayana sacrifice as his penultimate sacrifice. (The final sacrifice was the funeral rite.) The final sacrifice, Agnicayana, added a distinct quality for the person who had completed a distinguished life. Such a distinguished sacrificer deserved the building of a burial place (Smasana-cayana). (341)

The Agnicayana ritual is completed only after the construction of the Smasana-cayana altar. This particular obligation indicates the continuity between the Agnicayana ritual and the final Smasana-cayana ritual. After the final Smasana-cayana ritual, the dead man goes to another world. Scholars have often noted the similarity between the construction of the Agnicayana altar and the building of a burial place (Smasana-cayana). Although the Smasana-cayana does exhibit an overwhelming concern with the father (Pithrus), it is crucial, given its similarity to the Agnicayan, the question arises: What is the precise nature of the relationship between these two rites? The Satapatha Brahmana explicitly states that the construction of the burial place completes the Agnicayana ritual. (341)



Figure 191: Bird symbol indicates the Agnicayana ceremony

Picture courtesy - (149)

Note that the seal presented nearby (figure-190) was the only seal found in this excavation site. The inscriptions on this seal indicate the Agnicayana ceremony. The bee and honeycomb symbol in the seal indicates the individual's rebirth as a bee. Further, one complete skeleton was also found on the same site. This shows that some important person of the Indus Valley period had been buried here, and a funeral mound had been raised over his body. The inscription on the seal is conclusive proof that a burial ceremony was carried out in the excavated site and not some kind of industrial activity as claimed by the Indian archaeologists.

Chapter -41

The spike symbol indicates a ritual to control evil spirits.

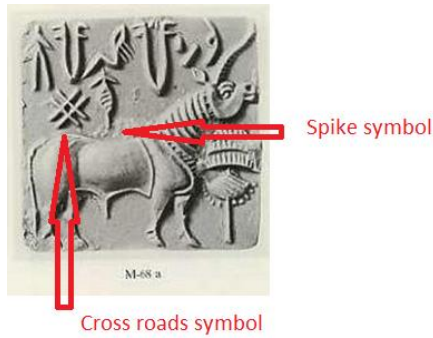
Vajra kila

Most of what is known of Indian *kīla* lore has come from Tibetan culture. The term (*vajra*)*kīlaya* is frequently found in Sanskrit texts (as well as in virtually every *kīla* mantra) and legitimately used as the verb 'to spike,' 'transfix,' 'nail down,' etc. (343)

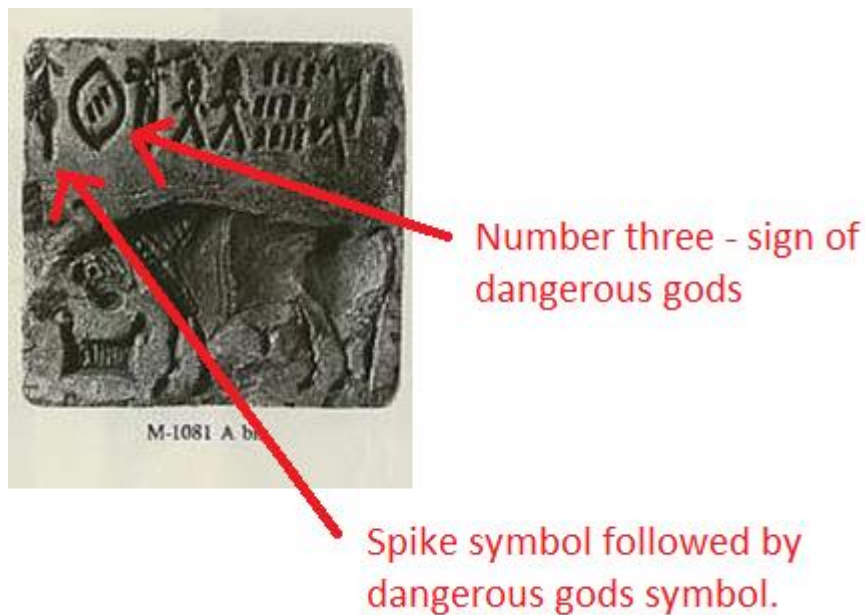



Ritual usage

One of the principal methods of working with the vajra kila is to pierce the earth with it, or as is common with Himalayan shamanic traditions, penetrate it vertically and point it down into a basket, bowl or cache of rice. The Kila is used as a ritual implement to signify stability on a prayer ground during ceremonies, and only those initiated in its use or otherwise empowered may wield it. The energy of the Kila is fierce, wrathful, piercing, affixing and transfixing. Therefore, the Kila is not a physical weapon but a spiritual implement and should be regarded as such. (344)



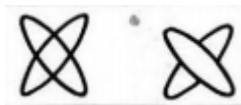
The above-given seal inscription shows a spike ritual at a 'crossroads' junction. I have also heard about using spikes to drive away evil spirits in my village. If the evil spirit possesses anyone, the village magic man will perform many rituals, drive away the evil spirit from the affected person, and nail the spirit in the banyan tree outside the village border. The spike symbol could indicate such a ritual.



In the above-given seal inscription, the spike symbol is followed by the dangerous god's symbol [], which shows the magic nature of Vajra Kila. Kila was used to control the evil spirits and evil gods.

Chapter -42

Swathe a mummy – ritual.



Abstract

There is an odd symbol which rarely appears in Indus seal inscriptions. A similar symbol appears in the Egyptian Hieroglyphics dictionary, meaning 'swathe a mummy'. It is possible that the Indus Valley people also practised mummification like the Egyptian people.






The nearby seal inscription (fig-191) shows the 'Swathe a mummy' symbol, which could indicate the wrapping of the mummy ritual. The red arrow mark shows the [ . ] characters in the Egyptian hieroglyphic dictionary.

Figure 192: Swathe a mummy symbol.

45		—	swathe a mummy, embalm a body with unguents, spices, etc., the dead, to count up, reckon.
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The picture above is a snapshot from the book of Wallis Budge – Egyptian Hieroglyph dictionary. (27) Reference: Page no: cxlii, chapter.no.xxi, under the heading 'woven work, plaited, articles'. Serial no.45. This hieroglyphic means **'Swathe a mummy (or) Embalm a body with unguents, spices, etc.** The other meanings are the **'dead, to count up and reckon'**. Out of these three other meanings, the word **'dead'** could be applied to Indus seal inscriptions because most revolve around dead people and rituals for them. This hieroglyphic and Indus seal symbol looks more or less the same. Hence, there is a possibility that the seal inscription could be indicating the incidence of mummy wrapping with bandage clothes.

Chapter -43

Tammuz as a milk carrier

Abstract

Tammuz was a Mesopotamian god, and it looks like the Indus Valley people followed his cult. A symbol in the IVC script looks like a 'water carrier,' similar to the Mesopotamian seal. Even though this cult has disappeared along with IVC, it is still practised in South India in Tamil Nadu as a marriage ritual of goddess Meenakshi in the temple at Madurai city.



Figure 193: Sumerian seal depicting God Dumuzi.

The above-given seal impression from Mesopotamia shows a water carrier with skin bags hung across a yoke. The picture shows a god carrying Kavadi (Yoke). There are stars on either side of his head. (1) The above-given seal and references are from the book of Asko Parpola (page. no.183). (338)



Figure 194: God Dumuzi in line diagram.

Earlier in my book (345), I explained that the seal refers to the star constellation '*Aquarius*' and indicates a particular month and date. That explanation is valid because the seal means a festival that falls on a specific month. (346) Now, I have additional information about the god represented in the seal; the god depicted in this figure-192&193 is '*Dumuzi*'. The same Damuzi was later called **Tammuz**, and in European mythology, he was known as **Adonis**. (347) The other resurrected gods list includes Dionysus, Persephone, Osiris, Odin, Krishna, Quetzalcoatl and Attis.

Sumerian scholar Samuel Noah Kramer and folklorist Diane Wolkstein published a book in 1983 titled '*Inanna, Queen of Heaven & Earth: Her Stories and Hymns from Sumer*'.

A previously unknown tale of Inanna's courtship of Inanna and Dumuzi' has been brought into the record in this book. The story mentions that Inanna's lover, the shepherd-king Dumuzi, brought a wedding gift of milk in pails and yoked across his shoulders. (348) (349)



Figure 195: IVC symbol showing God Tammuz.

The above discussion's relevance is that the Indus symbol of 'water carrier' should be construed as indicating 'God Tammuz'. The above-given story of 'Courtship of Inanna and Dumuzi' shows that the god indicated by the IVC symbol is 'Dumuzi.'



Figure 196: Marriage of Goddess Meenakshi to Shiva.

Picture courtesy: (350)

The marriage of 'Inanna and Dumuzi' is a fertility festival also known as the 'Marriage of Goddess Meenakshi'. Although the practice disappeared in the Middle East long ago, such a fertility cult still exists in Tamil Nadu, especially Madurai, located in the southern region of Tamil Nadu.



Figure 197: Marriage of Meenakshi performed by five priests.

Picture courtesy: (351)

See the above-given figure -196. The priests (three persons with a turban) perform the marriage rituals. Note that the turbans worn by these '**Acting kings**' are similar to those worn by Sumerian gods. Priests do not use such turbans in any ritual in Tamil Nadu. It is a kind of isolated case.



Figure 198: Sumerian seal showing horned helmet of Gods

Picture courtesy: (352)

See the turban worn by Sumerian gods, a helmet made of horns indicating their status as gods. The relevance of the discussion is that the turban of temple priests somewhat mimics the turban of ancient Sumerian gods.








Figure 199: Devotees acting as God Kallalagar (God Tammuz)'.





Picture courtesy: (353)

There is a peculiar practice of supplying water for drinking to the festival participants through leather bags. Note the people in Figure 198 who are carrying the leather water bags. They will provide water to pilgrims for drinking through the nozzle in that leather bag. Relevance of the above-given discussion is that the festival of 'marriage of Meenakshi' is the remnant of 'Inanna's marriage' and the 'water carriers' are re-enacting the act of supply of milk by Tammuz in the marriage of Inanna.

Statistical analysis of messenger god symbol

Even though Tammuz is depicted as a 'milk carrier' after his death, he acted as doorkeeper and messenger god to the underworld death goddess Ereshkigal. Hence, this symbol  can be termed as the messenger god.

Messenger god	frequency	remarks
	126	Messenger god
	80	A variant of the messenger god
	13	A variant of the messenger god
	28	Messenger- germinating seed (Branch means Sastha = God) (117)

	26	Offering to the messenger god (Comb symbol means -offering) (20)
	18	Number three means many gods/dangerous gods— The offering to many gods was sent through the messenger god (24)
	12	Agnoukaran ceremony – the stick was sent through the messenger god (23)
	11	Messenger god and gatekeeper god

The data is extracted from Mahadevan and Sundar's research paper. If the meaning of 'messenger – god is used, the data shows a harmonious relationship with other symbols.

The other messenger was the 'leaf-messenger'  symbol, for which a separate article has been written. Refer to the article '[leaf-messenger](#)' for more information. It looks like the 'Leaf Messenger' is a later-day development, and it took the place of Tammuz.

	27	Messenger god – germinating seed- ploughing ceremony – the offering was sent through messenger god. (21)
---	----	---

It is important to note that the triplets always give the proper meaning behind these symbols. The above triplet is no exception. It is significant to note that the ploughing ceremony is followed by germinating seeds. The sacrificed meat is sent through the messenger god. To which god was the sacrifice sent? Probably, it was sent to Ezekiel, the mother goddess. Tammuz was the husband of Inana first; later, he was sent to the underworld as a gatekeeper for Ezekiel.

There was also a third messenger god symbolism: a god with a curved boot, equivalent to a 'flying sandal'. The god with flying sandals was the Greek messenger god Hermes. This Greek influence shows that later Greeks in India also used the Mohenjo Daro necropolis as a burial place. It looks like Mohenjo Daro and Harappa were used as burial places for a long time until the arrival of British colonialists. The British colonialists probably destroyed the site using the bricks as ballast to lay the railway line.

Chapter -44

Tilak symbol indicates the word “Pithru-Karma.”

The word ‘Shraddha’ means "faith". Shraddha is the ritual performed for the Pithrus with complete faith. Shraddhattva Pinda, Pitru Puja and Pitru Yajna are the sacrificial rituals performed for dead ancestors.

Symbol of the firepot

Many Indus seal inscriptions show the ‘firepot’[卐]-like symbol. This symbol looks like a fire pot, yet the word expressed is not ‘Agni’; the intended word is ‘**Pithru Karma**’. The word ‘Pithru Karma’ fits well while reading the sentence in conjunction with nearby symbols. It should be noted here that these IVC seals coincide with the early Vedic period, and during that time, Agni was not a significant god or a mere facilitator. In the later Vedic period, God Agni became an important god.



Fire symbol (Agni)
or
Tilak symbol (Karma)

Figure 200: Agni symbol or Karma symbol?

The seal inscription produced nearby (Fig-199) expresses the idea of ‘fire’ very well, and the fuel wood mark further explains the fire symbol at the bottom of the fire. But this fire symbol with firewood rarely occurs. This kind of fire symbol occurs only two or three times. The frequency of occurrence is not significant. Hence, it cannot be said that this symbol indicates the fire god ‘Agni’. However, there is a possibility that this fire symbol could have stated the word ‘Yajna’ here in the seal inscription nearby. (or) It could have meant the fire created for cremation, which again gives the suitable word ‘Pithru-karma’.



Figure 201: Grihapathya fire

Picture courtesy –
Sanathan.org

The above picture (fig 200) shows the Grihapathya fire being carried to the crematorium from the house, which could have been adopted as a ‘Pithru-karma’ symbol [卐].



Figure 202: The Indus seal inscription shows the modern-day Hindu Tilak symbol.

Picture courtesy -Wikipedia (106).

The second possibility is that this symbol “卐” could indicate the tilak mark worn by Hindus on their forehead. Some scholars believe that the red colour is a symbol of blood. In ancient times, in Aryan society, **a groom used to apply his blood on his bride's forehead in recognition of wedlock**. The existing practice among Indian women of applying a round-shaped red Tilak called Bindiya or Kumkum is the survival of this practice. (105) The above-given statement on the website shows that the red colour of the tilak mark could be due to using blood. In modern times, blood has been replaced by a red mineral called vermilion in the case of men. In the case of women, the turmeric powder mixed with lime powder gives the red colour ‘Kumkum’.



Vaishnavite tilak symbol on his forehead.

Picture courtesy - (106)

The “tilak” is a mark created by applying powder or paste on the forehead. The Vaishnava tilak consists of a long vertical marking starting from just below the hairline to

almost the end of one's nose tip, and they are also known as Urdhva Pundra. It is intercepted in the middle by an elongated "U".



Figure 203: Rudra tilak symbol on his forehead.

Picture courtesy - Wikipedia (107)

The other important tilak variant is often worn by the followers of Shiva, known by the names of Rudra-tilak and Tripundra. It consists of three horizontal bands across the forehead with a single vertical line or circle in the middle. **This tilak mark is traditionally made with sacred ash from fire sacrifices.** According to Wikipedia, this variant (Three horizontal lines) is more ancient than other types of tilak. (106)

The above remark in the Wikipedia article that the 'Rudra Pundra Tilak' may be more ancient than the 'Vaishnavite Tilak' may not be correct. Because the mere existence of the Vaishnavite tilak symbol among IVC symbols indicates that the Vaishnavite symbol is more ancient than the Shaivite symbol, it is to be noted that the author of this Wikipedia article has also acknowledged the similarity between the modern-day 'Urdva Pundra tilak' and the ancient symbol of IVC.

The Wikipedia article describes 'ash from sacrifice' as a tilak mark. This statement demonstrates that in ancient times, blood from sacrificed animals could have been used as a red tilak mark to show the gods and men that a blood sacrifice had been made to honour gods or Pitrus.

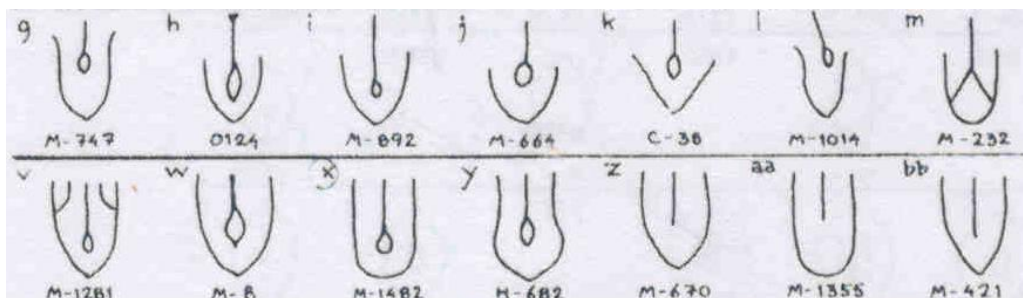



Figure 204: Variations of tilak symbols.

Picture courtesy -- (167)

The third possibility is that this symbol could represent the word "Kavu" itself. The above figures are extracted from the book of Asko Parpola, "Deciphering the Indus Script." (167) Out of all the variants, only one variant gives a clue about the sound of the symbol.



Note the variant [], obtained from seal number M-1281. The "U" shape has been formed out of two upraised hands. I have already explained the upraised hands; it stands

for the word [Ka], meaning "Soul". Please refer to the article, "[Upraised hands symbol indicates "Ka" \(soul\) of the dead person](#)", for more information. (36) The 'ka' symbol with a vertical line in the middle could have specified the word 'Kavu'.

Frequency analysis of 'Tilak symbol':



















Position of the 'Tilak symbol' in the Indus seal inscriptions							
Solus		Initial		Medial		Final	
Pair	freq	Pair	freq	Pair	freq	pair	freq
	12		22		104		3
	9		13		18		
			12		9		
			3		8		
			3		8		
			2				
			1				


Table 11: Frequency analysis table of Tilak symbol.


Courtesy – data provided by Sundar et al. (169)


The data given in the above table is extracted from the analysis table provided in the research paper of Sundar. Analysis of the data shown in the table above reveals certain information. The first obvious point is that [] this symbol pair occurs maximum times, that is, 104 times. This symbol combination yields a tangible meaning. Number three indicates the word 'Dangerous god/ many gods.' the tilak symbol suggests 'karma'. It looks like the Pithru karma sacrifice was offered to many gods/dangerous gods.




[] The fish-karma symbol makes clear sense. The fish symbol stands for Pithru. Three different kinds of fishes indicate the three generations of Pithrus.

[] This fish symbol with a chevron cap indicates the third-generation Pithru, which had reached heaven. Chevron symbol indicates heaven.

[

[

[

[

The problem with symbol pair analysis is that it does not yield correct information. The only way out is triplet analysis. The details are as per the table below:

Symbols-triplet	freq	meaning	
  	44	Karma- dangerous god – astaka	
  	20	Pithru -karma- dangerous	This is the correct combination
  	20	Pithru- karma- dangerous	This is the correct combination
  	12	Karma-dangerous -bangle goddess - kali	
  	11	Karma - dangerous - kedaga	
  	10	Pithru -karma-dangerous	This is the correct combination
  	10	Pithru-karma-dangerous	This is the correct combination

The fish-karma combination is correct and occurs 60 times, with a very high frequency. Hence, Pithru-karma is the word intended by the IVC priest.

Urduva Pundaram

The fourth possibility is that this symbol "𑀓𑀭" could indicate the goddess Laxmi. The Urdhva Pundra is the tilak used by followers of the Vaishnava sect. According to Vaishnavite belief, the "U" symbol represents the feet of Narayana, whereas the red middle line represents Goddess Lakshmi. (107) This fourth possibility is a later interpretation that emerged during the "Bhakti movement." However, it should be considered because the Bhakti cult priests were trying to explain a significant religious symbol used by generations of Hindus.

The above narration gives four possibilities for the symbol "𑀓𑀭"; however, all these possibilities indicate only one ritual: the sacrifice of a bull and applying its blood on the forehead of the sacrificer and other participants in the sacrifice. Assigning the word "Tilak" for the "𑀓𑀭" symbol does not give coherent meaning in conjunction with symbols adjacent to the inscription. However, the word "**Pithru-Karma**" gives a consistent meaning with contiguous characters. Hence, this symbol [𑀓𑀭] could be read as "Karma".

𑀓- this 'Karma' symbol consists of two components: the 'U' sign and the vertical line in the middle. This 'U' symbol indicates the word 'ka'. The word 'ka' stands for the soul of a dead person, as per Egyptian hieroglyphics. As discussed earlier, vaishnavites explain that the vertical line (Urdva Pundram) indicates the goddess Laxmi. What is the word for mother goddess? It is '**Ma**'. This 𑀓𑀭-- '**Ka**' symbol and the '**Ma**' symbols can be read together perfectly, giving the sound '**Karma**'.

It should be noted here that all languages used only consonants to express sound at the beginning of early writing systems. The vowels were developed and introduced later only. The IVC inscriptions were in a very primitive stage; the letter 'r' is missing in this symbol 'karma'; however, we should assume and read the word as 'karma'.

Pundarika Yajna

At this stage, it is necessary to introduce another ritual, which may be relevant here. There is one specific yajna named 'Pundarika Yajna'. There is a possibility that the tilak symbol [𑀓𑀭] could have indicated this pundarika yajna. The details available about this yajna are sparse; however, the details available are collected and produced below to get some idea about this yajna. The website Hans India describes the 'pundarika yajna' as a seven-day yajna, in the name of 'Lakshmi pundarika yajna'. This yajna was conducted for seven days in Vijayawada from January 23rd onwards in 2017. The name of yajna itself gives the detail that the god worshipped in this yajna was 'goddess Lakshmi'.

In his book, Chattampi Swamikal says that in the 'pundarika yajna', Veda permits coitus between a widow and Brahmachari. (354) It looks like the situation was similar to the birth of Dhritarashtra and Pandu in the epic of Mahabharata. In the Hindu epic Mahabharata, Dhritarashtra is the King of the Kuru Kingdom. He was born to Vichitravirya's first wife, Ambika and was fathered by Veda Vyasa. Vyasa impregnated Ambika, even though

she was a widow. It looks like such coitus was allowed after conducting the 'pundarika yajna'.


The website dharmawiki.org informs that a yajna that lasts between 2 to 12 days is called 'Ahina' or 'Sutya' (355). An example of this kind of sutyaka is poundarika yajna, which lasts for 12 days. Poundarika is another way of pronouncing pundarika yajna. The relevance of discussing 'pundarika yajna' is that the 'tilak symbol' could have indicated the 'pundarika yajna'.




The word 'Pudendum' and 'Pundrum.'

The word pudendum (Latin) and Pundrum (Sanskrit) sounds similar. The meaning of the Latin word 'pudendum' is 'shame'; however, the same word has been used to indicate 'the female genitalia' in English. The urban dictionary explains that the Latin word 'shame' had been misapplied to the female genitalia. However, considering the very close similarity between the Latin word pudendum and the Sanskrit word Pundrum, the Urban Dictionary's comment may be wrong. It seems that the original meaning of the word 'pudendum' is female genitalia, and later, the derived meaning is 'shame'.

The Wikipedia article on Kumkuma states that the significance of the forehead 'tilak' mark is that the 'colour' of the womb is yellow and is symbolically represented by turmeric. The bloodstains on the womb are represented by 'kumkuma'. (356) However, this particular observation is without any citation. The relevance of the above-given discussion is that the Sanskrit word 'pundrum' indicates the 'goddess Lakshmi' and 'tilak sign' on the forehead of Hindus. The conclusion is that the tilak symbol [ॐ] of IVC could have indicated the genitalia of the mother goddess.

At this juncture, it is pertinent to note that generally, Hindu Goddesses are bloodthirsty, and Goddess Kali's ultimate demand is blood, either animal blood or human blood. ॐ This tilak symbol could have indicated the 'Pundarika Yajna' and the 'Mother Goddess'. However, the word 'Pithru-karma' fits this [ॐ] pair of symbols more appropriately. Sometimes, this tilak symbol 'ॐ' appearing alone also stands for the twin word 'Pithru-karma'. The word 'Pithru-karma' appears in many Indus seal inscriptions. Some of the seals are reproduced below for analytical study. Details are as given below:

	<p>(Read from right to left) ---- Kavu (ॐ) -- Grihapathya (ॐ) -- Yajna symbol (ॐ) -- Pithru (ॐ) (fish ancestor) ---- Karma (ॐ) (Tilak symbol) -</p> <p>Many gods/ dangerous gods ॐ -</p> <p>Astaka (ॐ) God (God Rudra) (Arrow symbol)</p>
---	---

 <p>M-1723 a bis</p>	<p>(Read from right to left) ---Karkida (Month/God) ☸---Pithru-Karma symbol ☸ --- Many gods/dangerous gods III--- Bangles ☸ symbol of mother goddess -- Dvi "II" (Sacrifice for two) (Gods as well as Pithrus) -- Kavū ☸ (Sacrifice)</p>
	<p>(Read from right to left) ---- The first symbol – honeycomb ritual -- Messenger god - ☸ (God with a stick) --- Kedaga ☸ (shield – Protection) --- Dvi -Kavū "II" (Sacrifice for two) (Gods as well as Pithrus) --- Pipal leaf -symbol indicates karkida god --- Karkida (month/God) (sacrifice in the month of Karkida) -- Pithru-karma ☸ (Tilak-symbol)- - Kedaga – Protection to Pithrus</p>
	<p>(Read from left to right) -- Grihapathya sacrifice ☸ -- Yajna symbol V -- two generations of Pithrus ☸ ☸ -- Pithru-karma ☸ -- Many gods/dangerous gods III -- Arrow symbol Astaka ☸ (eighth day of the fortnight)</p>

Chapter -45

The twisted bird symbol stands for the word 'fear'.



This twisted bird symbol appears in 'Indus Script', whereas, in Egyptian hieroglyphics, it appears in the 'plucked bird' sign. Below is the reference to the Wikipedia page on plucked bird hieroglyphs. (List of Egyptian Hieroglyphs)



Hieroglyph symbol	Gardiner's list reference number	Description	Transliteration	Notes
	G54	Plucked bird	To wring (Bird's neck)	Determinative for the Egyptian idea 'Twist the neck of a bird.'


Table details courtesy -Wikipedia.

The above-given description gives only the idea 'to wring the neck of a bird'. It does not provide the real meaning of this hieroglyph, whereas the Hieroglyphic dictionary of Wallis Budge gives a sense of 'fear'. (27) The details are as follows:

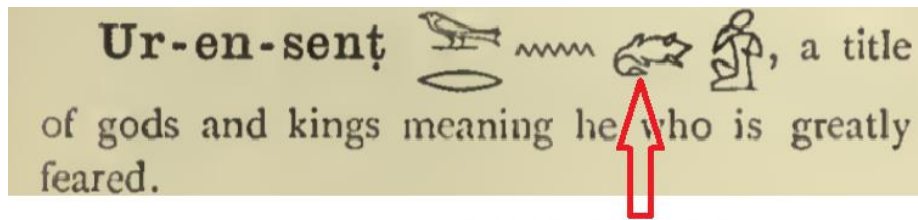
94		—	fear, terror.
----	---	---	---------------

List of Hieroglyphs - Page Number CXvii -
Dictionary of Wallis Budge

The other website (www.egyptianhieroglyphs.net) also explains the real meaning behind the 'Fear' hieroglyph. Details are as shown below.

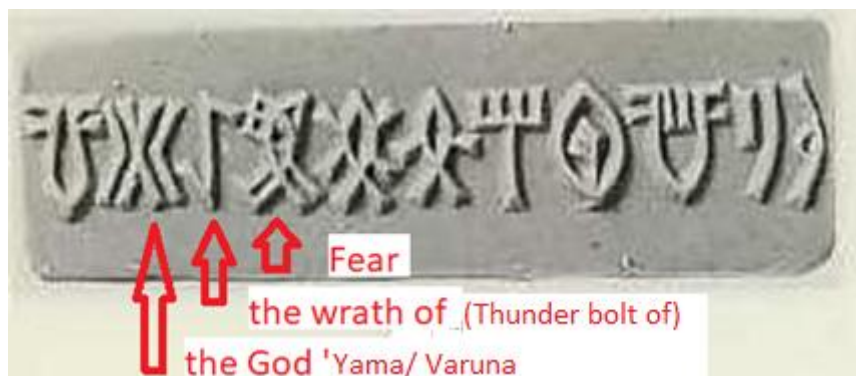
G54		Plucked bird	The idea is 'Fear.'
-----	---	--------------	---------------------

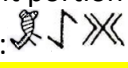
The website biblex.org also attests to the word 'fear'. Hence, we can assume that the equivalent Indus symbol could represent the idea of 'fear'.



Plucked bird Hieroglyphic

The above-given presentation shows a word from Wallis Budge's dictionary, which shows the plucked bird as a determinative for 'fear.' (27 p. 171) Now, we can apply the word 'fear' in Indus seal inscriptions'; the details are as given below:



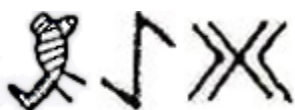
See the inscription in the above-given seal; the relevant portion under consideration consists of three symbols. Those three symbols are as follows:  These symbols should be read together as **fear of the wrath of the God Osiris/Yama/ Varuna**). I have already explained in a separate article that the 'X' symbol could indicate the death god 'Yama'. See that article for more information on the symbol 'X' and the god 'Yama/ Varuna'.



The above three symbols are variants of the same idea, 'Twisted bird' ('**fear of**').



The above given 'zee' symbol could be a weapon of Yama/Varuna. However, I have not seen any god weapon with this 'zee' shape. Until a meaningful interpretation is achieved, we shall assume the symbol's meaning as '**wrath of**'. Now, the sentence remains completed, '**fear of the wrath of God Osiris/Yama/ Varuna**').



According to the research paper by Sundar, this three-symbol combination appears 37 times in Indus seal inscriptions. (169) This frequency is relatively high compared to other combinations. Hence, it can be concluded that it is a significant, meaningful combination. Other triplet combinations do occur, but those combinations appear only once or twice. Those combinations are as given below:



Figure 205: Wrath of messenger god

The seal inscription produced nearby (fig-204) reads as, 'fear the wrath of messenger god'. Read the symbols from the left to the right direction.

The seal inscription presented nearby (fig-205) reads as '**fear of the wrath of Karkida god**'. However, this combination occurs only once in my seals collection. (or) There is a possibility that the sacrifice was for the god X-god, as usual. Nevertheless, the symbol of '**crab**' could indicate the month of '**Karkida**'. We have to assume that the 'x' symbol (Yama symbol) is just omitted to be mentioned.



Figure 206: fear the wrath of Karkida god.



The twisted bird symbol appears without any other associated character; this kind of isolated occurrence has happened many times. Hence, it can be assumed that the 'twisted bird' symbol is allotted only for the god Yama/ Varuna and could indicate a sacrifice to Varuna.

See the seal inscription beside. It shows the 'twisted bird' symbol as an '**offering**' to protect the growing embryo in a mother's womb. The Pithru is being re-born and is in the embryo stage. The bird is sacrificed towards some god to protect the growing Pithru in the embryo stage. The god Yama/Varuna is probably not mentioned, but it is implied. Thus, it can be concluded that the 'twisted bird' symbol stands for the word fear and offering exclusively associated with the god 'Yama/Varuna'.



Chapter -46

Two bricks symbol indicates the Egyptian goddess Meshkhenet

Abstract

In Egyptian civilisation, one goddess was associated with childbirth. She was identified with a brick symbol. A similar idea appears in the Indus Valley civilisation. As seen in other articles, there is a close connection between IVC and Egyptian ideas. The concept of the goddess of birth, Meshkhenet, could be one. It looks like she was very popular; her symbol appears many times.



Figure 207: Two bricks symbol

Analysing various ancient signs shows that the ancient Egyptian goddess Meshkhenet was identified with a brick logo. The symbol produced nearby (figure - 206) often appears in the Indus script. The Indus symbol in Figure 189 also looks like two bricks within an oval-shaped circle.



Figure 208: Indus seals showing two bricks symbol.

In Ancient Egyptian mythology, Meshkhenet was the goddess of childbirth and the creator of each child's Ka, a part of their soul, which she breathed into them at birth. Egyptians worshipped her from the earliest of times.



Figure 209: Goddess Meshkhenet.

Picture courtesy – Crystalinks. (357)

Meshkhenet is a woman with a symbolic cow's uterus on her head

The symbol of the goddess is Cow's uterus



In ancient Egypt, women delivered babies while squatting on a pair of bricks, known as birth bricks, and Meskhenet was the goddess associated with this form of delivery. Consequently, she was sometimes depicted as a brick with a woman's head in Egyptian art.  At other times, she was portrayed as a woman with a symbolic cow's uterus on her headdress. (186)



Figure 210: Goddess head attached to a brick.

Picture courtesy -Wikipedia.

Meshkhenet was a goddess who presided over childbirth. She was identified as a brick with a goddess head (called in the Book of the Dead "cubit-with-head"). She represents one of the bricks upon which women in ancient Egypt squatted to give birth. She was present near the scales in the hall of the Two Truths, where the dead person's heart was examined and weighed. Her job was there to assist with a symbolic rebirth in the Afterlife.  Her symbol of two loops at the top of a vertical stroke could indicate the two branches of a cow's uterus. (357)

This goddess ensured the safe delivery of a child from the womb and decided the child's destiny at birth. Similarly, she was the force of the future who decided the people's fate. (357) A hymn in the temple of Esna refers to four "Meshkhenet" at the side of the creator god Khnum, whose purpose is to repel evil by their incantations. In ancient Egypt, where child mortality was high, Egyptians called upon the help of their gods through magical objects, like birth bricks and unique ritual practices during childbirth. (357)

The above narration fits well with the Indus Valley civilisation. Due to infant mortality, the Indus people likely would have worshipped a similar goddess during childbirth. We do not know that goddess's name until a consensus is reached; let us call her by the Egyptian name, 'Meshkhenet'.



Figure 211: Two uterus symbol.

The seal beside (fig 210) shows a symbol (*marked by an arrow mark*) resembling two bags attached to a pole. Rekha Rao proposes that it could have indicated the offering made to the Vedic god Rudra, which used to be hung on a pole. (147) However, it could indicate the two branches of the uterus symbol. Another possibility is that this symbol indicates Varuna's stick and noose symbol.





Figure 212: Variant of two bricks symbol

The above seal inscriptions (fig-178) show a single stroke within the oval circle (Marked by the arrow). There is a possibility that it could be a modified version of two brick symbols. Here, only one brick is shown within the uterus symbol. (or) it could be the growing embryo symbol. The other possibility is that it could be the 'noose and stick' symbol of the god Varuna.



Figure 213: Variant of two uterus symbol.

The nearby seal inscription (Fig 212) shows a new symbol with a single stroke separating two oval-shaped circles. This symbol could be a degraded version of the uterus symbol. (or) The other possibility is that of Vauna's stick and noose symbol.

The seal inscription presented nearby (fig-213) shows an embryo symbol  followed by a Sastha symbol . This symbol pair reads 'embryo Sastha' (or); it could be read as 'Meshkhenet Sastha'. I have already explained that the growing embryo symbol could indicate 'mother goddesses.' The mother goddess could be 'Meshkhenet'. (26) Read the article, '[Yoni symbol indicates mother goddess and concept of rebirth](#)' for more information.

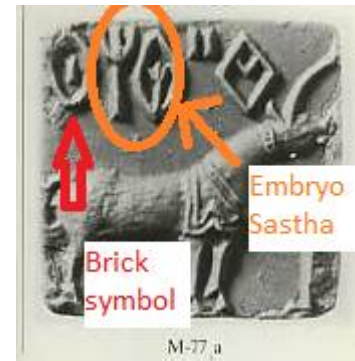




Figure 214: Seal showing 'embryo sastha'.



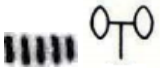


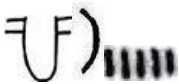
Figure 215: Another variant of brick symbol.

The seal inscription presented nearby (fig-214) shows another type of two-brick symbol. Rekha Rao states it could be the Pinda offering made to Pithrus (Manes/ancestors). (147) I also held a similar view earlier. However, I think the time has come to revise that idea. This symbol requires reconsideration. Pinda is always offered in three lumps, meant for three generations of Pithrus, not in two chunks. Hence, the possibility of this symbol being a Pinda offering is less. It is probably a variation of the Uterus symbol (or) two bricks symbol. (or) Varuna's noose symbol.


According to Sundar's data analysis, the 'two-bricks' symbol appears 57 times in Indus seal inscriptions. (169) This high frequency shows the significance attached to this symbol. However, one surprising thing is that Sundar has not classified these two-brick symbols as a separate category. He has counted this symbol as a variation of a single brick symbol  because he could not realise the significance of the 'two bricks' symbol.

symbol	Frequency	remarks
	26	Rekha Rao observes that this symbol indicates a pole where God Rudra's offerings are hung. However, such an interpretation is not supported by any Vedic literature. My verification shows that it could be the 'cow's uterus' symbol, which indicates the goddess Meshkhenet. (or) it could be Varuna's symbol: stick and noose.

The above data is obtained from Mahadevan and Sundar's research papers. (168) (223) However, the above data on individual occurrence of the symbols does not give much information. Therefore, let us consider the data of paired characters. The data of paired characters are provided in the table below.

Symbol pair	frequency	remarks
	17	The cow's uterus symbol appears in combination with the fifth day. Thus, Meshkhenet may be the goddess of the fifth day. The fifth-day sacrifice was meant for her.
	11	Sastha (God) of the fifth day could be Meshkhenet.
	10	Kedaga (shield) sacrifice on the fifth day could be for Meshkhenet for protection.
	10	This triplet of symbols occurs ten times, which is quite significant. This triplet reads as 'fifth day -Kedaga Kavuv.' Sacrifice was made on the fifth day of the fortnight for protection.

The above analysis needs re-interpretation. In light of the new finding that the stick symbol could indicate Varuna, the fifth day may belong to Varuna, not Meshkhenet. This finding is further supported by the fact that the Indus numerals indicate various gods as per calendar days. The fifth day is reserved for nagas or serpents. Serpents are associated with Varuna, not Meshkhenet. However, till the finality is reached on this contradiction, the earlier finding of Meshkhenet is maintained.

The cow's uterus symbol  appears along with the fifth day seventeen times in Indus script data. The data in the above table shows that all the signs related to Goddess Meshkhenet appear along with the fifth-day sacrifice. It looks like that fifth day was associated with Meshkhenet. For more information, refer to my article '**Indus numerals represent various gods as per calendar days**'. (227)

Chapter -47

The 'Upraised Hand' symbol indicates the 'Ka' (Soul) of a dead person.



Abstract

The symbol of upraised hands is often seen in Indus seal inscriptions. The same character also appears in ancient Egyptian hieroglyphics, which indicate a dead person's 'Ka' (soul).



Figure 216: The Indus seal shows the word 'Pithru karma.'

The majority of the seals are oriented towards the Pithru Karma ceremony. This finding substantiates my earlier theory that Indus excavation sites are burial grounds and not megapolises as popularly imagined so far.

Symbols / Indus logos					
symbol Identified	Ancestors (This symbol looks like an older man walking with a bent back)	Upraised Hands -- symbol with a fish symbol inside (composite symbol)	symbol full stop/ yajna	Mountain/ Kur symbol	Man with stick
Sanskrit name	Pithru	Ka (soul) -with Matsya inside	Yajna	--	--
meaning	Pithru	Ka+ma = Karma	Yajna	The Kur symbol means the nether world	Messenger God

The outcome of the analysis is that the inscription reads as 'Pithru-Karma-ceremony (Yajna) – netherworld – messenger god'. 'Pithru –Karma' (92) means the ceremony carried out to benefit dead ancestors. The 'Yajna' ritual accompanies this ceremony. Modern-day

"Fire sacrifice" (Yajna) is made with vegetarian sacrificial materials. But, in the olden days, animal sacrifice was the main component of the "Yajna" ceremony. It is relevant to note here that the upraised symbol indicates the dead person's 'KA' (soul). A fish symbol inside the KA symbol becomes a composite symbol with the syllable sound of 'Karma'.

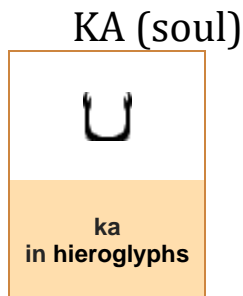


Figure 217: ka-symbol

Picture courtesy Wikipedia.

The **KA** was the Egyptian concept of vital essence, distinguishing between a living and a dead person; death occurs when the *ka* leaves the body. Depending on the region, Egyptians believed that Heket or Meshkhenet was the creator of each person's Ka, breathing it into them at the instant of their birth as the part of their soul that made them *alive*. This breathing ritual resembles the concept of spirit in other religions. (358)

The Egyptians also believed that the *ka* was sustained through food and drink. For this reason, food and beverage offerings were presented to the dead, although the '*Kau*' within the offerings was consumed, not the physical aspect. (Please note that '*Kavu*' means sacrifice in Tamil; it is the exact meaning assigned by Egyptians as '*Kau*') (359) The '**KA**' was often represented in Egyptian iconography as a second image of the king. As seen in the picture below, the upraised hand's symbol on the head of the dead Pharaoh's statue indicates that it is the '**KA**' (Soul) of Pharaoh. (358)



Figure 218: Upraised hands mean the person's ka (soul)

Source: Wikimedia

For the KA to live forever, it needed a host to live. The perfect host was, of course, the original body, which was why the practice of mummification, preserving the body, came into the cult. Should something happen to the body, however, any surviving image of the person could, theoretically, be a host for the '**KA**'. Thus, specific statues were made as alternative hosts to the mummified body to ensure the preservation of the '**KA**'. However, as the religion grew, the '**KA**' demanded more than just a host. Ritual offerings were needed to sustain the '**KA**' and feed the spirit in the afterlife. From the earliest royal Egyptian tombs, human sacrifice was found as evidence of servants being presented for the '**KA**' to serve for all eternity (later, this practice was replaced with figurines of servants instead). Even in commoner's tombs, sometimes food or everyday objects can be found buried with the body to accompany the person into the afterlife. (360)

Chapter -48

God Varuna was present in the Indus Valley civilisation.

Abstract

The pre-Vedic gods were branded as asuras in the Vedic period. An Indus seal depicts a god within a watery realm; it could be Varuna, a pre-Vedic god. Varuna was a god of moral order and a punisher of violators of laws. He carried a noose and stick to punish people. He was accompanied by a crocodile, the latter-day Makara vahana. Indra took over the powers of Varuna, and Varuna was delegated to lower realms. The death god 'Yama' is not seen in IVC seals; most probably, 'Varuna' played the role of the death god.



Figure 219: God Varuna is surrounded by crocodiles and fishes.

The above Indus seal depicts an Indus god in a seat surrounded by crocodiles and fish. In my earlier articles, I discussed that fish indicates the soul of dead persons, and the crocodile could be the equivalent of the Egyptian goddess **Ammit**. (86) (361) A third factor has arisen in the above seal, which symbolises water. The god, the crocodiles, and the fish are enclosed in a water symbol, visible on both edges of the seal. That symbol could indicate the watery realm of "Varuna."

Varuna is an early Vedic deity associated first with the sky, later with waters, and with **Rta** (justice) and **Satya** (truth). He is found in the oldest layer of Vedic literature of Hinduism, such as the hymn 7.86 of the Rigveda. He is possibly one of the earliest Indo-Aryan triads with parallels to an Avestan deity, perhaps Iranian **Ahura Mazda**. His streak of violent demonic tendencies, according to Hindu mythology, led to his demotion and Indra taking away most of his powers. (135) In the Hindu Puranas, Varuna is the god of oceans, his vehicle is a **Makara** (part fish, sea creature), and his weapon is a **Pasha** (noose, rope loop). He is the guardian deity of the Western direction. (135)



See Noose behind Varuna

serpents) (135).

Figure 220: Modern-day version of Varuna with the noose.

Picture courtesy -- (362)

Etymology

Varuna is related to the root *vr* (“*vri*”), which, according to Adrian Snodgrass, means “to surround, to cover” or “to restrain, to check”. With *uṇan*, it gives “*Varuna*”, meaning “he who covers or binds all things”. The sea or ocean is his domain, while the universal law or *Rta (dharma)* is the abstract binder that connects all things. His name is related to the Indo-European root “*uer*” or “to bind”. In later Hindu literature, the term Varuna evolves to mean god of waters, the source of rains and the one who rules over the Nagas (divine sea

Vedas

In the earliest layer of the Rigveda, Varuna is the guardian of the moral law. He punishes those who sin without remorse and forgives those who err with guilt. He is mentioned in many Rig Vedic hymns, such as 7.86–88, 1.25, 2.27–30, 8.8, 9.73 and others. The Vedas already said his relationship with waters, rivers, and oceans. According to



Hermann Oldenberg, he is already the Indian version of Poseidon in these texts. (135) All the above-said facts fit perfectly with the god shown in the seal. Hence, it can be assumed that the god Varuna was present in the Indus Valley civilisation.


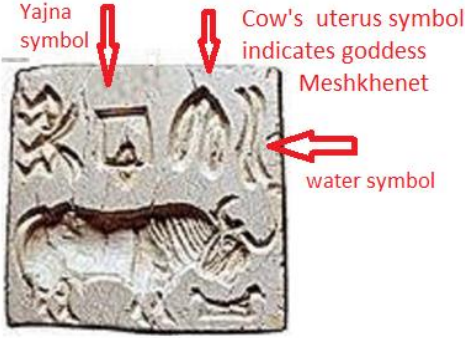

The seal beside (fig -220) shows the water symbol [SS] along with the sacrifice [F] symbol. Both these symbols stand together for the word “Varuna sacrifice”. The term ‘Varuna Yajna’ in this seal inscription suggests that the early

‘Rig Vedic period’ might have coincided with the Indus Valley civilisation period. “Varuna Yajna” is still common in India, and Yajna is specially directed towards Varuna, praying for rain. In the Early Vedic period, ‘Varuna’ was the god of sky and rain. In the later Vedic period, this power was transferred to Indra and Varuna was relegated to a minor deity

position. Later only, God Indra replaces Varuna as the god of rain.

Figure 221 : water symbol seen in the inscription.

The water symbol indicates the Vedic god Varuna.


 <p>M-751 A</p>	<p>The water symbol is followed by the [X] symbol. I wrote a separate article stating that the [X] symbol indicates the god of death. This seal inscription confirms Varuna's association with the 'X' symbol, the god of death. It is pertinent to note that no specific evidence of Yama is seen in IVC seal inscriptions. Yama was likely a later Vedic period god.</p>
	<p>In this seal inscription, the water symbol is followed by the cow's uterus symbol. The uterus symbol indicates the goddess Meshkhenet. It is probably not a uterus symbol, but it could be the 'offering' symbol of the messenger god. Indicate the word 'offering.'</p>
	<p>In this seal inscription, the water symbol is followed by the 'Kavu' (sacrifice) symbol. This symbol pair could have stood for the meaning 'Varuna Kavu'.</p>





The noose and stick symbol also stands for Varuna.


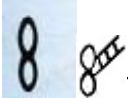





In addition to the water symbol, the noose and stick symbol could



represent 'Varuna'. In Egyptian hieroglyphics, a similar symbol [] stands for 'rope on a stick' (Gardiner's dictionary -page 524). (363) Most probably, the Indus scribes had followed the Egyptian hieroglyphics in this regard. For more information, read my article, '[Indus script follows the Egyptian hieroglyphics.](#)' (37)

 <p>Noose symbol within bracket of water symbol - watery realm</p> <p>Noose symbol followed by stick symbol</p> <p>M-1823 A</p>	<p>This inscription shows the 'noose' symbol within the watery realm. The noose symbol, most probably, indicates the god Varuna. Further, this noose symbol is followed by the 'stick' symbol, which again confirms the idea of the god Varuna.</p>
 <p>Noose symbol</p> <p>Sastha symbol</p>	<p>In this seal inscription, the noose symbol is followed by the 'Sastha' (God) symbol. This symbol pair stands for the meaning 'Varuna Sastha'.</p>
 <p>Read from right to left</p> <p>M-739 a</p>	<p>(Read from right to left)</p> <p>The 'X' symbol is followed by the Karkida [X] symbol (Karkida month) and the noose-stick symbol. The 'X' symbol indicates the Varuna Yajna, and the noose and stick symbol represent the god Varuna himself.</p>
 <p>Rope symbol along with stick - indicates command</p>	<p>The noose and stick symbol could indicate the god 'Varuna'. The noose and stick ideogram also could have stated the Varuna's command power of enforcement.</p>

 <p>'X' symbol -Varuna Yajna</p> <p>M-1762 a</p> <p>could be rope symbol</p>	<p>The [X] symbol is associated with 'Varuna Yajna'. The rope symbol (noose) indicates 'Varuna'. Together, these two symbols stand for the name 'Varuna Yajna'.</p>  <p>This rope symbol with a ladder indicates ascendancy to heaven by the dead man's soul. Read the article 'Agnicayana Yajna' for more information. (4)</p>
 <p>Rope wound on a stick</p> <p>Rope symbol</p>	<p>This rope symbol and rope wound on a stick could indicate the god 'Varuna'.</p>  <p>This rope symbol with a ladder indicates ascendancy to heaven by the dead man's soul. (4)</p>
 <p>Noose symbol</p> <p>Twisted bird Fear - symbol</p>	<p>This' noose 'symbol could indicate the 'death threat' of 'Varuna'. The noose symbol is followed by the 'twisted bird' ideogram, which stands for the idea of 'fear' as per the Egyptian Hieroglyphics. (33) Hence, these two symbol pairs give a meaningful association.</p>

Chapter -- 49

The wheel symbol could indicate 'Garhapatya' sacrifice'.



This wheel logo could be showing the type of Yajna performed. There are two types of Yajnas, 'Garhapatya Yajna (household Yajna) and the second is Public Yajna. The word 'Garhapatya' indicates the domestic fire maintained by a householder. There is supportive evidence for this idea in the ground plan map of a Yajna Sala. See the Yajna sala map in Figure 62; the 'circle symbol' in the left centre indicates a 'Garhapatya Yajna'. This idea of 'Garhapatya Yajna' is also supported by Mrs Rekha Rao. (184) H.Tull also says that the 'Garhapatya fire' will be circular. (148) (Details are narrated in the last paragraph of this article).

This wheel symbol always occurs in combination with \vee another symbol. This symbol combination indicates some meaning, which is very specific and common. This \vee symbol is made of one long stick and another short one. This symbol gives the idea of 'Arani sticks' (fire sticks) used in the 'Vedic fire ritual'. The word 'Yajna' precisely suits this symbol. All these symbols, in combination or individually, convey the idea of a Yajna.

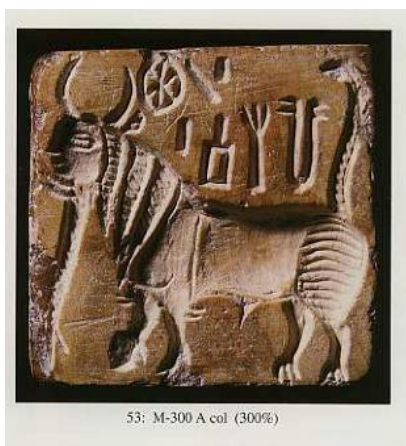


Figure 222: Seal showing wheel symbol.

Picture courtesy (210)

The nearby seal (fig -221) shows the wheel symbol at the beginning of the inscription. This grapheme could indicate a god (the wheel symbol could indicate the god Indra). My experience so far shows that the names of gods do not fit well with the graphemes at the beginning of the inscription, but the idea of 'Yajna' works very well.

The second possibility is the word 'Jyotir stoma sacrifice.'

There is a possibility of a second explanation for this wheel symbol. Vijayendra, in his book on 'Harappan script', observes that this wheel symbol means 'sun' and thereby the Sanskrit word 'Jyotisah.' (310). (Jyotisah means 'sun') I have already explained that most Indus seal inscriptions indicate the Jyotir and Agni stoma sacrifice. Vijayendra's observation directly supports my earlier statement. This wheel symbol could be standing for the word 'Jyotir stoma'. The answer to this question is available in the book of **Tull, H. W. (1990). The Vedic Origins of Karma: Cosmos as the man in ancient Indian myth and ritual. (148)**

The extracts of the book of W.H.Tull are as given below:

The Agnicayana ritual goes on for a whole year, and the first phase is the construction of the 'Great Bird Altar'. (340) The next step of the ritual is to build a "**Domestic Hearth**" (**Garhapatya**), which represents a reconstructed version of one of the hearths (Ahavaniya, Dakshinagni, Garhapatya) used in all the Vedic Sruta rites. (148)

The construction of this hearth is again likened to a birth process. Here, the womb is said to be the earth, and the embryo inside the womb is identified as having both the shape of a man and a bird, which is the shape of the completed fire altar. (148) The Garhapatya thus represents the earthly foundation of man and the fire altar, both of which will be (ritually) born during the Agnicayana performance. **To express this connection, the Garhapatya, which traditionally has a round shape**, is made to the same measure as a man or the distance between a man's outstretched arm (Vyamamatra). The circular shape symbolises the roundness of the womb and the earth. (148)

Chapter -50

X -symbol could indicate ‘Varuna or Yama.’

Abstract

The symbol [x] could be associated with the death god Varuna or Yama. This [X] symbol could also indicate the god ‘Pusan’. In addition, the [x] symbol could have shown a ‘crossroads’ where sacrifices were held for fearsome underworld deities. In addition to that, there is a possibility that it could have indicated the Egyptian death god Osiris.



Figure 223: God with -X- Yajna symbol.

Iravatham Mahadevan, in his research paper, states that this X-symbol could indicate – a cross-roads symbol, thereby yielding a meaning of ‘city’. (364) The idea of ‘crossroad’ may be correct, but the meaning ascribed by Iravatham Mahadevan is a debatable one. It looks like that; it indicates a sacrificial ritual carried out at a crossroad junction. But there is a possibility that this symbol could be hinting at a ‘crossroad’, thereby indicating God Pusan, as said by Iravatham Mahadevan. (364) There is another possibility; the crossroad symbol could have indicated the goddess ‘Hecate’ for whom the sacrifice was carried out at the crossroads. (365) However, the god associated with the ‘X’ symbol shown in the above-given

seal seems to be a male god, exposing his groin area. Hence, the possibility of a female god is less.



Figure 224: Water in association with god -'X'



The seal presented nearby (fig - 223) shows the X- - symbol in association with the water symbol of the god Varuna. Varuna was the earliest Indian god associated with death, even before the Vedic people. Hence, the possibility of Varuna being the death god of IVC people is a fair chance. There is a separate article, '**Varuna was present in IVC**'. (366) For more information, read this article.

There are two possible explanations for this x-symbol. The first possibility is that it could have meant the god of death. The second option is that Iravatham Mahadevan says this symbol could indicate a 'crossroad', indicating the god Pusan. (364) This 'crossroad' symbol could have meant the psychopomp, the conductor of souls to the land of forefathers. He was called Pusan by Rig Vedic people. Discussion in this article has been entirely devoted to the idea of a death god here. The debate on the concept of Pusan has been given under a separate article, '**Hoof symbol indicates Vedic god Pusan (Pan)**.' (367)



Picture courtesy -Thoughtco.com (368)

In the list of death gods, we must also add ancient Egypt's god of death, Osiris. See the [x] symbol on the mummy shroud of Osiris; this x-symbol appears in many pictures of Egyptian mummies. Hence, there is a link between the x-symbol and Osiris. Many hieroglyphic symbols have already appeared in the IVC script. For more information, read my article, '**Indus symbols follow the Egyptian hieroglyphics way of writing and ideas**'. (369) Hence, the [x] symbol could have indicated the god Osiris in the IVC context.







Symbols	solus	Initial	medial	final	total
	0	51	11	1	63
	2	5	65	20	92
	2	3	14	4	23
	1	1	0	13	15
	5	60	90	38	193

Table 12: Frequency distribution of X-symbols

The above frequency distribution analysis shows that the open-x symbol [] occurs 65 times in the middle portion of the inscription. In contrast, the closed-x sign [] happens with a significant frequency of 51 times at the initial part of the inscription.

Sundar *et al.* have differentiated the x-symbol into four categories. (370) We should try to analyse the issue at the next level of investigation by studying the combination of symbols. Such an analysis will clarify the matter better.






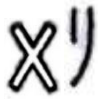
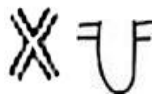
Symbols	solus	initial	medial	final	total
	2	0	8	34	44
	1	37	6	0	44
	0	0	10	0	10
Total	3	37	24	34	98

Table 13: Frequency distribution of [X] symbols with other symbol combinations.

The above-given table shows the frequency distribution pattern of signs combined with the x-symbol. Significant frequency tends towards [] combination. This combination occurs 37 times at the beginning of the sentence. The second significant combination is  Combination, which happens 34 times at the end of the sentence.



The meaning of this combination could be 'Varuna/Yama-Yajna', whereas,



The combination could mean 'Varuna/Yama- Kavu' (or) crossroad Kavv. That is a sacrifice in a public place.



There is a difference between these two symbols. The first has closed edges, whereas the second one has open edges. The first may indicate God Varuna/Yama, but the second could suggest the sacrifice at a '**crossroad**' for the same god. The open 'crossroads' symbol occurs only at the end of the sentence along with the 'Kavu'(sacrifice) symbol. That shows that the sacrifice was carried out at the crossroads.

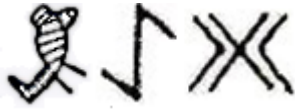
This analysis shows that although both symbols look very similar, they may have different meanings. However, the general observation is that the combinations above are only in 88 seal inscriptions. Most of this [x] symbol occurrence is alone or in conjunction with other symbols. The general conclusion is that the [x] logo and its variations stand for 'Yama' or 'Varuna'.

Table 14: X-symbol variants.

The above table shows ten variants of the x-symbol, all of which indicate the death god. There are many variations of this x-symbol, but I have produced only ten frequently used ones. For additional variations of this symbol, refer to the book of Parpola. (167)



The above-given seal inscription shows the following triplet with a high frequency of 37, as per data from Sundar et al. (370)



This triplet reads as 'Fear the thunderbolt of X-god'. (33) Read my article, 'The twisted bird symbol stands for the idea of fear.' The X - God here is Varuna because he only has the thunderbolt as his weapon, not Yama. Rig Veda verse 7.89 says the thunderbolt is one of the weapons of Varuna. (371)

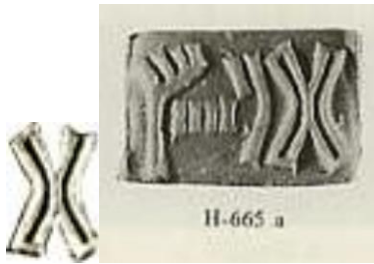


Figure 225: The x-symbol looks like a symbol of twins.


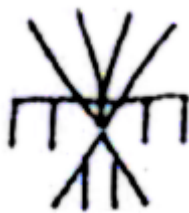
The above inscription shows that the x-symbol is not drawn in a simple cross fashion. This symbol is drawn as if indicating a 'Twins 



Figure 226: Yama carries his twin sister Yami.

Picture courtesy - himalayanbuddhistart.wordpress.com (373)

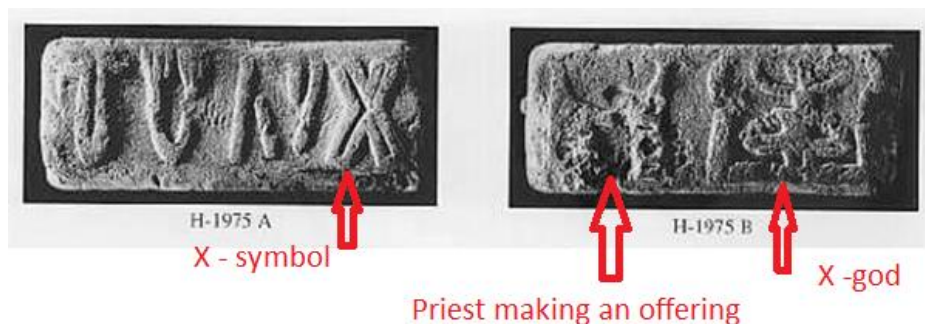
See the above picture. Here, Yama is carrying his twin sister on his hip. This twin nature of Yama and Yami might have been reflected in the X-symbol.



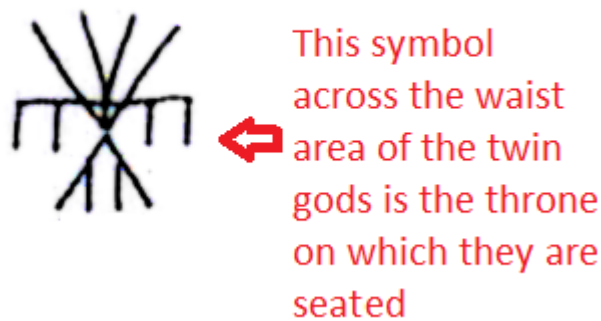
The above-given seal shows 'Yama and Yami' in a better illustration. See the third symbol from the right. There are four legs and four hands to this god. It is usual for a Hindu god to have four hands, but four legs are abnormal. That indicates that the god intended to be depicted as a 'twin god.' There is no other twin god other than 'Yama and Yami'.

Evolution of X – symbol

It is pertinent to note that the X-symbol has evolved. Initially, the logo indicated a single god, but the X-character was later modified to show the twin gods Yama and Yami.



See the X - god in the above-given seal; X sits alone on a throne. The x-symbol in the inscription confirms that the god shown in the seal is the death god. In later-day seals, the death god is shown as a twin.



The above symbol shows the twin gods are sitting on a throne. The four-legged object across the waist is the throne on which the twin gods, Yama and Yami, are seated. Hence, there is an evolution in the X – symbol.

Crossroads in folklore

In folklore, crossroads may represent a location "between the worlds" and, as such, a site where supernatural spirits can be contacted and paranormal events can occur. Symbolically, it can mean a locality where two realms touch, representing liminality. A place literally "neither here nor there". In Greek mythology, crossroads were associated with Hermes and Hecate, with shrines and ceremonies for both taking place there. 'Suppers of Hecate' were left for her at the crossroads at each new moon, and one of her most common titles was 'goddess of the crossroads.'

There was a tradition of burying criminals and suicide victims at crossroads in the United Kingdom. This kind of burial might have been practised because the crossings were the boundaries of the villages or towns. In addition, it was a desire to bury those outside the law outside the territory. There is another possible idea that the many roads would confuse the dead.

In Western folk mythology, a crossroads can be used to summon a demon or devil to make a deal. This legend can be seen in many stories. In the 1885 historical essay *Transylvanian Superstitions*, Emily Gerard describes how crossroads were often avoided as a matter of course and represents a Romanian belief that a demon could be summoned at an intersection by drawing a magic circle, offering copper coin as payment, and reciting an incantation. (374)

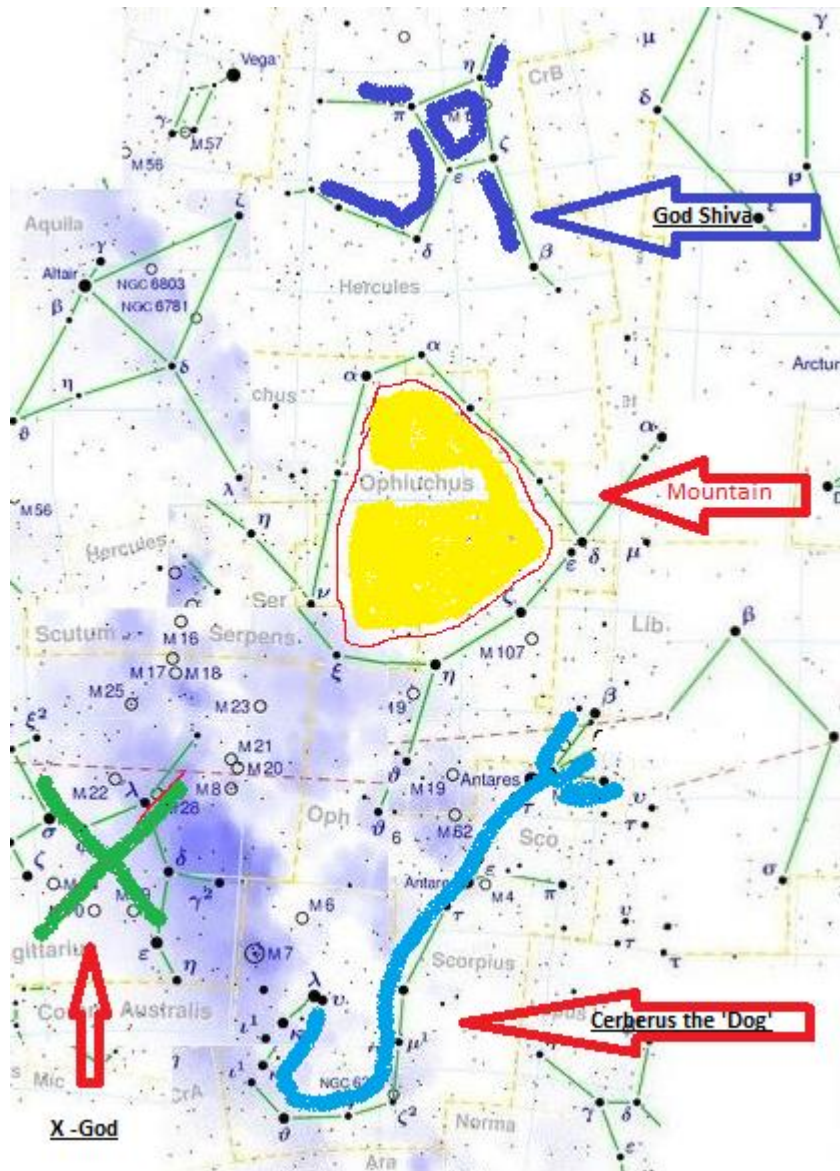


Figure 227: Star constellations show - X-god carrying mountain.



Iravatham Mahadevan states that the 'X' symbol may indicate the sky god. (375) There is a possibility that all gods lived in heaven, including the death god '(X)'. However, the death god's position was in the sky's southern hemisphere, and other gods were in the northern hemisphere of heaven. Hence, it gives the impression that the death god lived in an underworld. Another example shows that the Hindu gods' mythologies and iconographies are based on star constellations.

Notably, the star constellation Sagittarius and the Scorpio constellation fit this criterion. The Sagittarius looks like a ten-headed monster resembling the ten heads of Ravana. The Scorpion constellation is the three-headed dog Cerberus, who watches over the underworld entrance. The Ophiuchus constellation is the mountain carried by the X-god, whereas the Hercules constellation looks like the God Shiva sitting on the hill. Further, the entry of the Sun in these star's constellations indicates the beginning of the winter season.

This beginning of winter coincides with the arrival of Persephone in hell. That mythological story also corresponds with this description. Considering all these factors, the god of death could have lived in the sky, not necessarily in the underworld.

Maha Kala

Mahakala (Sanskrit) is a protector deity known as a Dharmapala in Vajrayana Buddhism, particularly in most Tibetan traditions. In Hinduism, Mahakala is the name of Shiva at the temple in Ujjain, which Kalidasa frequently mentions. Mahakala is also one of Shiva's principal attendants (Sanskrit: gaṇa) and Nandi, Shiva's mount. (376) The conclusion is that all death gods, Yama, Maha-kala, Varuna and Ravana, manifest the same idea.



Figure 228: Ravana is shaking the mountain, Kailash.

Picture courtesy - (Wikipedia(Ravana-anugraha), 2016)

Ravana shaking the mountain Kailash



The above-given symbol gives the idea that X-God is shaking the mountain. The concept is probably similar to Ravana shaking mountain Kailash. (377) Ravana-anugraha ("showing favour to Ravana") is a benevolent aspect of the Hindu god Shiva, depicted seated on his abode, Mount Kailash, with his consort, Parvati. At the same time, the rakshasa king (demon-king) Ravana of Lanka tries to shake it. The depiction is called **Ravana Lifting Mount Kailash** or Ravana Shaking Mount Kailash. According to Hindu scriptures, Ravana once tried to lift Mount Kailash, but Shiva pushed the mountain into place and trapped Ravana beneath it. The imprisoned Ravana sang hymns to praise Shiva for a thousand years. Shiva finally blessed him and granted him a mighty sword or a magnificent lingam (Shiva's iconic

symbol) to worship. (377) Otherwise, the logo shows the association of the X-symbol with 'Kur' (three mountain symbols). Kur is the nether world. Thus, the idea that the X-god is related to death is further confirmed by this symbol.

Yama was initially a sky god but was pushed down into the Underworld:

Hindus believe that 'Yama' is the ruler of the underworld. There is a possibility that Yama was initially one of the gods in the sky, but after the arrival of Shiva, he was pushed down into the underworld.



Figure 229: Inscription Indicates that X-god carries the mountain.



In the above-given seal, the x-God carries a mountain. God Hanuman performed such lifting the mountain, but he was a later God. There is less chance that the idea of Hanuman was present during the IVC period. X-symbol could likely indicate Ravana, who has many characteristics of Yama. However, Ravana was a later-day character. The only sure interpretation is that X could indicate one of the earliest death gods, Varuna/Osiris or Yama.

Comparison of Greek mythology with Indian gods

According to Iliad (xv.187–93), Hades and his two brothers, Poseidon and Zeus, drew lots for realms to rule. Zeus received the sky, Poseidon received the seas, and Hades received the underworld, the dead men's souls domain. Some myths suggest that Hades was dissatisfied with his turnout but had no choice and moved to his new realm. The Underworld was Hades' eternal domain, meaning he would spend most of his time there. (378) There is a story about how Hades was tricked into the Underworld by Zeus, which resulted in animosity between the two. Anyhow, the story indicates that Hades was equally mighty like Zeus. The similarity that can be noted here is that Hades and Ravana have some resemblance.

Chapter -51

Yoni symbol indicates 'mother goddess' and the concept of 'rebirth'.

Abstract

So far, I have identified many symbols relating to many gods of Indus civilisation. However, no logo has appeared for 'mother goddesses.' How is it possible? India is known for female goddess worship, and goddesses still rule the roost. After careful analysis, I have concluded that the 'yoni' symbol might indicate the 'mother goddesses.'



Picture courtesy -Sue Sullivan (210)

The above symbol could mean 'yoni', representing 'mother goddess' and 'rebirth concept'.

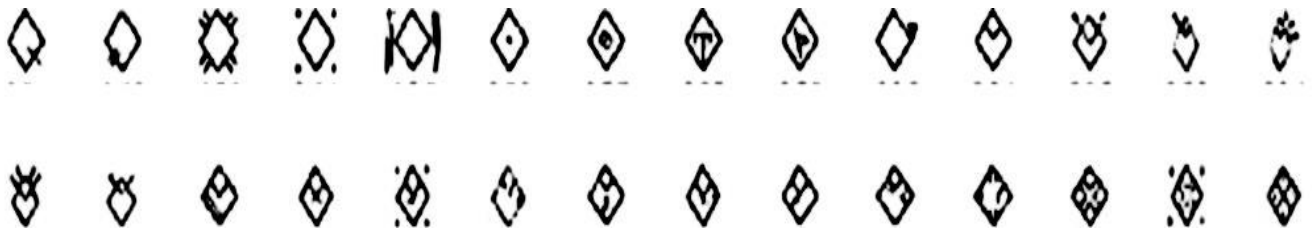


Figure 230: Symbols indicating 'Smasana-cayana' ritual pit

The above-given figure shows 'Smasana-cayana' pits. However, it could indirectly show the 'yoni symbol' as a sign of rebirth. Refer to my article on the 'Smasana-cayana' ritual for more information. (174) The ancients believed that the soul would enter another yoni after completing funeral ceremonies. This phrase is frequently used in the Bhagwat Gita to describe the transmigration of a dead person's soul.



Figure 231: embryo shape symbol

Picture courtesy - (210)

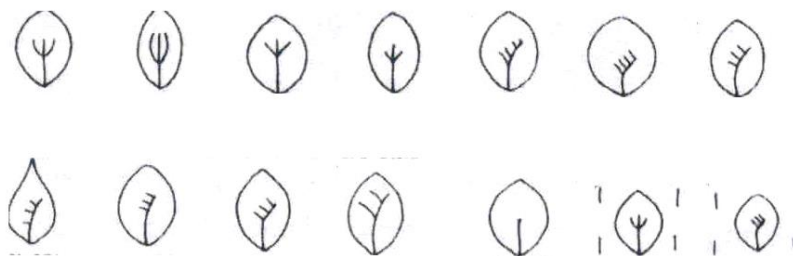
The above pictograms may indicate the embryo symbol. The first and second pictograms clearly show the embryo form, Whereas the remaining cryptograms show the 'Vesica Pisces' concept. Once again, this embryo symbol means the idea of the mother goddess and 'Rebirth'.



Figure 232: Vesica Pisces symbol

Picture courtesy -- (210)

The above symbols show the concept of 'Vesica Pisces'. Rekha Rao proposes such a concept in her e-book. In her book, chapters 3&4, location 3975&4038 (E-book), she analyses the idea of Vesica Pisces and its relevance to Indus symbols. (184) This concept is well described in her book. My article on 'fish symbolism' also explains the same idea. (86) It looks like ancient Indus people believed in 'Rebirth' that they would be reborn as 'fish' for an intermediary birth and later on achieve higher birth forms. This idea was probably similar to the modern-day Hindu concept of rebirth and attaining higher life forms.



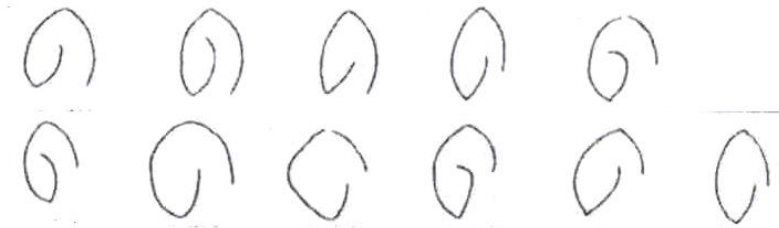
Picture courtesy – Asko Parpola (167)

The above symbols indicate the Yoni symbol with growing seedlings inside. It might have meant the mother goddess. The second possibility is that it could have symbolised the rebirth of a dead man's soul as a seedling. The second explanation fits very well compared to the first interpretation of the Goddess.



Picture courtesy – Asko Parpola (167)

The above-given symbols also indicate the vulva and germinating seed inside. The germinating seed, in turn, means the growing embryo of a human child, thereby showing the soul's rebirth.



Picture courtesy – Asko Parpola (167)

The above-given symbols look like fetus symbols, maybe indicating a growing embryo in the mother's womb. These symbols also may show the transmigrating soul in the process of rebirth. (or) This symbol could be a variant of the Yoni symbol.



Picture courtesy – Sue Sullivan (210)

The above seal inscription shows the fetus symbol. The tiger god depicted in the seal may probably be a goddess. In Hindu culture, the mother goddess Durga is always depicted as riding a tiger. The tiger goddess coincides very well with the concept of fetus and rebirth.

Lajja Gowri



Picture courtesy - Wikipedia (379)

Her fertility aspect is emphasised by the symbolic representation of the genitals, Yoni or the Womb, as a blooming Lotus flower denoting blooming youth in some cases and others through a simple yet detailed depiction of an exposed vulva. Added to the fact that she is sitting in a squatting position (uttanpada) with her legs open, as in during childbirth, in some cases, the right foot is placed on a platform to facilitate the whole opening. She is invoked for abundant crops (vegetative fertility) and healthy progeny. A blossoming lotus replaces her head and neck, an icon often used in Tantra. The seven Chakras of human energy anatomy are usually depicted as blossoming lotuses. The Goddess is frequently described in her Sri Yantra as a Yoni, shown as a simplified triangle at the centre. Further, most fertility goddesses of the Ancient world are similarly shown headless while giving prominent focus to the genitals. (380) The Goddess's arms are bent upwards, each holding a lotus stem at the head's level, again depicted by the matured lotus flower. (379)

There is no verifiable text in Vedic traditions on the iconography of this Goddess. Despite her strong presence throughout India, she doesn't seem elevated in the Hindu pantheon. This Goddess is famous, especially in the tribal region of Bastar in Central India and downwards to the South, suggesting that the Goddess had a cult of her own, later embraced into the mainstream religion through the myths of Sati and Parvati. The Goddess is sometimes called Lajja Gauri (shameless Goddess), interpreted by some as the Innocent Creatrix, the Creator deity. (381) or at times simply "Headless Goddess" or Aditi Uttanapada by modern archaeologists, academicians and Indologists (382).

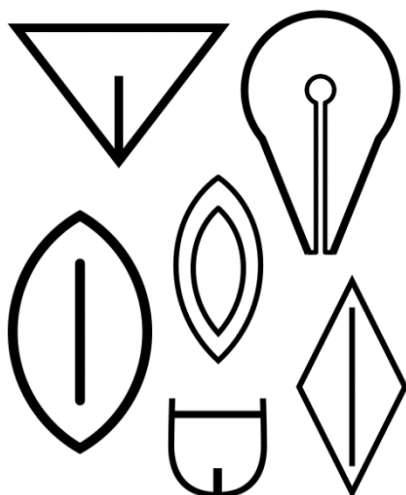


Figure 233: Vulva symbols

Picture courtesy (383)

External evidence

The above picture presents six abstract symbolic representations of external female genitals (i.e., “Yoni” symbols) used in various historical/cultural contexts. The above-said idea of the ‘yoni symbol’ had to be supported by substantial evidence. The ‘yoni symbols’ collection at Wikipedia Commons endorses the ‘yoni symbol’ concept.

1) Upper left: A schematic drawing of the pubic triangle is the earliest archaic form of the ancient Sumerian cuneiform sign MUNUS (meaning “woman”).

2) Upper right: A composite version of Hindu Yoni symbols. It combines features of various versions of Indian Yoni symbols.



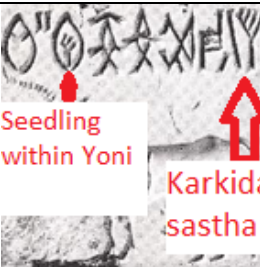


3) Lower left: One form of the pointed oval encountered in many contexts as a representation or symbol of the vulva (using the geometry of the Vesica Pisces configuration (i.e., the overlap between two circles of equal diameter, where the centre of each circle is on the circumference of the other).



4) Centre: Oval within the oval

5) Lower centre: a Quasi-original form of Egyptian hieroglyph used in the spellings of the ancient Egyptian words for “woman” and “vulva.”

6) Lower right: Czech and Slovak “pica” symbol. The ancient Mesopotamian rhomb or lozenge of Ishtar was similar but with concentric diamonds (sometimes slightly rounded corners) instead of a line inside a diamond.

Table 15: Appearance of the yoni symbol in various forms

The appearance of the yoni symbol in Indus seals	
	<p>The 'yonis symbol' and 'Kedaga'(Shield)symbol mean 'protection to growing embryo'. (or) protection from the mother goddess</p>
	<p>The germinating seedling from Yoni means the mother goddess. This symbol is followed by the 'Sastha' (Branch=God) symbol, which confirms that the germinating Yoni indicates a goddess. Secondly, it could mean the idea of rebirth.</p>
	<p>The seedling within the yoni symbol should be construed as 'rebirth', whereas the last two symbols (Karkinos and branch symbol) (Read from left to right) should be read as 'Karkida Sastha'. These symbols look like 'branch symbols', but both logos are different and distinguishable.</p>
	<p>The seal inscription should be read as (read from left to right)- Karkida god – goat god (Ea) (messenger god) – Growing embryo. A bull sacrifice has been made to please both gods and to protect the growing embryo. (or) The second possibility is that the yoni symbol could indicate the mother goddess.</p>
	<p>The yoni symbol stands alone in the second row, below the bow symbol.</p>

	<p>The bird symbol bracketed with the fish symbol indicates the possibility of a dead person being reborn as a bird or fish. Even now, Crow is considered the reborn 'Pithrus' by Hindus. We don't eat a crow. Our ancestors were intelligent enough to select a crow as a vehicle of rebirth; if they had chosen 'chicken' as a medium of resurrection, we would not be able to eat chicken at all.</p>
	<p>The squirrel logo almost equals 'fish symbolism.' the squirrel symbol could indicate the reborn person as a squirrel. Note the extraordinary compassion shown towards squirrels by modern-day Hindus'</p>

Concept of rebirth

The 'yoni symbol' does not merely indicate the mother goddess; it stands for the Hindu concept of 'Rebirth'. The idea of the cycle of birth and death seems to have originated in the Indus Valley civilisation itself. Another possibility is the prehistoric Dravidian traditions of South India. (384) The idea of rebirth has resulted in the soul's rebirth in an animal form but not destruction. The concept of rebirth is one of the fundamental principles of Hindu philosophy. Therefore, life after death moves on to another form of life based on the merits and demerits it accumulated in its current life. The path to becoming a supreme soul is practising non-violence and being truthful.

In Hinduism's Rigveda, the oldest extant Indo-Aryan text, numerous references are made to transmigration, rebirth (*punarjanma*), and re-death (*punarmrtyu*) in the *Brahmanas*. One verse reads, "Each death repeats the death of the primordial man (*Purusha*), which was also the first sacrifice" (RV 10:90) (384).

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